FEB -9 1924 OCIL 19900 C Photoplay in seven reels From the play of the same name by John L. Hobble Directed by William A. Seiter Author of photoplay (under Sec. 62) Warner Brothers of the United States

DADDIES

pA

J ohn L. Hobble

Scenario by

Julien Josephson

FADE IN

Subtitle 1

At the Audrey home last minute preparations were under way for the annual reunion of the Bachelors' Club.

FADE OUT.

FADE IN.

Scene 1

INT. AUDREY LIVING ROOM

full VIEW. A spacious living room in a fine old fashioned home in Tarrytown, where the Audrey family has lived for several generations. There are doors opening into the dining room and into Bob Audrey's opening into the dining room and into Bob Audrey's study. A bread archway connects the living room with the roomy entrance hall in which there is a winding colonial staircase. The room shows quiet good taste in its furnishings and is attractive yet homelike. In its furnishings and is attractive yet homelike. Special decorations in the shape of pennants and special decorations in the shape of pennants and banners have been put up in honor of the occasion. Some of the pennants read: Bachelors' Club; others contain various bits of advice on the advantage of remaining single, such as: "Be single if you would remaining single, such as: "Be single if you would remaining single, such as: "Be single if you would remaining of the pleasantries along this line.

Mear the door opening into the dining room, BOB
AUDREY in dinner clothes, is standing on a stool
placed on a chair and is taking on the wall a banner
containing the club's official yell:
"Ought! N ought! Cipher! Zero!
"Ought! N ought! Cipher! Zero!
The man who marries is a here!"

PARKER, the family butler, is standing near Bob, steadying the stool on which Bob is standing.

Subtitle 2

Bob Audrey, successful novelist, was one of the club's staunchest woman-haters.

By-- Monte Blue.

Scene 2

INT. AUDREY LIVING ROOM

CLOSE UP of Bob Audrey, (Panning up from feet to head and shoulders.) Bob is in excellent humor as he tacks the banner on the wall. He hits his finger with the hammer, swears a little under his breath.

Subtitle 3

Parker, the faithful family butler.

By -- Otto Hoffman.

Scene 2-a

INT. LIVING ROOM

CU of Parker, patiently helding the box steady for Bob.

Scene 2-b

INT. LIVING ROOM

CU of Bob, As he reads the stirringmlines on the banner, a self satisfied smile shows on his face.

INSERT OF BANNER with reading as follows:

"Ought! Nought! Cipher! Zero! The man who marries is a here!"

Back: Boh starts to recite the lines with enthusiasm keeping time with the tack hammer.

Subtitle 4

"Ought! Nought! Cipher! Zero! The man who marries is a hero!"

INT. LIVING ROOM

SEMI CU of Bob and Parker, As Bob finishes the title gesturing with the hammer, he almost loses his balance and Parker hangs onto the stool frantically to keep it from slipping off from the chair. Bob jumps down still repeating the club yell in high good humor. He grabs the startled and somewhat shocked Parker and makes the latter do a lock-step with him.

Scene 4

INT. LIVING ROOM

MED SHOT. Bob and Parker doing a lock-step, Bob having a lot of fun and Parker rather uncomfortable, but dutifully submitting to B ob's whim.

Scene 5

INT. AUDREY DINING ROOM

FULL VIEW. The table is tastefully set for the club dinner. MRS AUDREY, Bob's mother, and BOBETTE, his sister, are inspecting the final arrangement of the table and giving KATIE, the maid (who is Parker's wife) directions.

Subtitle 5

Bobette, Bob Audrey's sister, being young and unmarried had no use for bachelor clubs.

By -- Claire Adams.

Scene 6

INT. AUDREY DINING ROOM

CU of Bobette, a pretty girl in the early twenties, She hears Bob exultantly giving the club yell in the opposite room and shows decided annoyance and disapproval.

Scene 7

INT. AUDREY LIVING ROOM

MED SHOT. Flash of Bob doing lock-step with Parker. The latter is somewhat out of breath but loyally makes no complaint.

INT. LIVING ROOM

SEMI CU of Bob and Parker, As Bob finishes the title gesturing with the hammer, he almost loses his balance and Parker hangs onto the stool frantically to keep it from slipping off from the chair. Bob jumps down still repeating the club yell in high good humor. He grabs the startled and somewhat shocked Parker and makes the latter do a lock-step with him.

Scene 4

INT. LIVING ROOM

MED SHOT. Bob and Parker doing a lock-step, Bob having a lot of fun and Parker rather uncomfortable, but dutifully submitting to B ob's whim.

Scene 5

INT. AUDREY DINING ROOM

FULL VIEW. The table is tastefully set for the club dinner. MRS AUDREY, Bob's mother, and BOBETTE, his sister, are inspecting the final arrangement of the table and giving KATIE, the maid (who is Parker's wife) directions.

Subtitle 5

Bobette, Bob Audrey's sister, being young and unmarried had no use for bachelor clubs.

By -- Claire Adams.

Scene 6

INT. AUDREY DINING ROOM

CU of Bebette, a pretty girl in the early twenties, She hears Bob exultantly giving the club yell in the opposite room and shows decided annoyance and disapproval.

Scene 7

INT. AUDREY LIVING ROOM

MED SHOT. Flash of Bob doing lock-step with Parker. The latter is somewhat out of breath but loyally makes no complaint.

INT. AUDREY DINING ROOM

SEMI CU of Bobette and Mrs Audrey. Bobette peeved at hearing the slogan of the backelors' club, looks at her mother in silent indignation. Mrs. Audrey smiles indulgently as if she did not take either Bob or Bobette too seriously.

Subtitle 6

Mrs Audrey believed that every man (and particularly her son Bob) ought to marry and raise a family.

By -- Georgie Woodthorpe

Scene 9

INT. DINING ROOM

CU of Mrs. Audrey. She smiles somewhat thoughtfully and says to Bobette:

Spoken title 7

"Never mind, B obette. Many a man has started in by singing that songand finished with 'Rock-a-bye baby'."

Scene 10

INT. DINING ROOM

SEMI CU of Bobette and Mrs Audrey. Mrs. Audrey pats Bobette's cheek with motherly fondness. Bobette nods a little doubtfully, and picks up a place card from a plate near her. She looks at the place cars rather wistfully.

INSERT OF PLACE CARD which has a drawing of cupid on crutches and bears the name: William Rivers.

BACK: Bobette sighs a little and puts the place card back on the table while her mother, out of the corner of her eye, watches Bobette with motherly sympathy. Bobette, not realizing that she is letting her mother in on the secret, exclaims a little spitefully:

Spoken title 8

"I hate that old bachelor club!"

BACK: Bebette finishes the title and continues fussing with the table. Mrs Audrey knows Bebette's secret, but would not for worlds let Bebette know this. She smiles to herself.

INT. LIVING ROOM

FULL VIEW. Bob and Parker are still doing the lockstep, Parker being very much out of breath, but not complaining. In the hallway in background Katie admits CROCKET who comes on into the living room, stops, and grins with pleasure as he sees Bob giving the club yell which represents Crocket's principles to a "T".

Subtitle 9

James Crocket -- founder of the Bachelors ' Club and sworn enemy of matrimony.

By -- Vlaude Gillingwater.

Scene 12

INT. LIVING ROOM

C.U. of Crocket, Crocket looks off at Bob with an approving grin, calls out a greeting, then exits to join him.

Scene 13

INT. LIVING ROOM

MED SHOT. Crocket crosses to Bob and Parker. Bob returns Crocket 's greeting and Crocket joins in the lock-step, giving the club slogan with great vehemence.

Scene 14

INT. HALL

FULL VIEW. Katie admits Allen, another member of the Bachelors ' Club. He hears the commotion in the living room and looks off and grins with pleasure.

Subtitle 10

Henry Allen also believed that bachelorhood was the ideal state of existence.

By -- Harry Myers.

INT. HALL.

CU OF Allen. He smiles broadly as he sees his comrades giving the grand old battle-cry of freedom. He exits to join them.

Scene 16

INT. LIVING ROOM

FULL VIEW. Allen enters from the hall, greets Bob and Crocket, who return his greeting and signal him to join them. He does so and all three lock-step around the room, shouting the club slogan.

Scene 17

INT. DINING ROOM

FULL VIEW. Bebette in foreground looks off angrily at the uprear in the living room. While even Mrs Audrey is a little annoyed, but accepts the situation resignedly. In the background, Rivers enters the dining room through the French do ors that are open onto the garden. At the sight of Bobette whose back is toward him, he hesitates a little.

Subtitle 11

Billy Rivers, youngest member of the club, had a hunch that his bachelor days were numbered.

By-- Boyce Coombe

Scene 18

INT. DINING ROOM

CU of R ivers. He hesitates a moment, then evidently somewhat embarrassed, he exits toward Bobette.

INT. DINING ROOM

MED SHOT. R ivers comes up to Bobette and Mrs Audrey. Mrs. Audrey greets him very cordially. Bobette a little coldly. Mrs Audrey exits on some plausible pretext as she wishes to have the two young people alone.

Scene 20

INT. DINING ROOM

SEMI CU. of Bobette and Rivers. Rivers wants to propose to Bobette, but is afraid. He tries to muster courage to speak, while Bobette modestly lowers her eyes. Just as Rivers is on the point of stammering a proposal, he hears Crocket, Bob and Allen, holding forth noisely in the living room. He looks in that direction nervously.

Scene 21

INT. LIVING ROOM

MED SHOT. Crecket, Bob and Allen are standing in a row before the banner that bears the club's slogan and they are repeating it in noisy chorus. They are making Parker give the yell with them which he is doing half heartedly out of a sense of duty.

Scene 22

INT. DINING ROOM

SEMI CU of B obette and Rivers. R ivers loses courage a little at the sound of that formidable chorus in the other room. He looks off, and as he does so Bobette glances up at him out of the corner of her eye and senses the reason for his hesitation.

Scene 23

INT. LIVING ROOM

MED SHOT. Crocket, Bob and Allen, finish their yell and Bob tells Parker to bring on the drinks. Parker starts to open the dining room door.

INT. DINING ROOM

MED SHOT (shooting toward living room) Rivers has just got his courage to the point where he is going to propose, when Parker enters from living room. Rivers hastily assumes a very conventional attitude and Bobette is secretly disappointed. Parker goes to sideboard and gets tray with drinks. Bob, Crocket and allen all catch sight of Rivers. Bob enters and after gripping Rivers by the hand, pulls him out into the living room. Bobette looks after them resentfully, for she feels that Bob's interference spoiled a perfectly good proposal.

Scene 25

INT. LIVING ROOM

MED SHOT. Bob brings Rivers in and Crocket and Allen both greet him very heartily. Rivers tries to appear jovial but it is evident he has something on his mind. Parker enters with the drinks and serves them to the group.

Scene 26

INT. LIVING ROOM

SEMI CU of the group. They all have their glasses in their hands ready to drink. Bob remakrs:

Spoken title 12-

"Well we're all here but Walters.

BACK: Bob speaks the title and Alleb chimes in:

Spoken title 13

"I wonder what's keeping him? This is the first time he was ever late for the drinks."

BACK: Alleh finishes tithe and they all grin at his remark. Crocket lifts his glass and says to the others:

Spoken title 14

"Once more, boys, all together-let's give the battle-cry of freedom!"

BACK: Crocket finishes title and in rousing chorus they give the club slogan: "Ought! Nought! etc.

Scene 26 Cont. Rivers alone dones not join in the chorus, Having finished the slogan they all lift their glasses and drink-- all except R ivers who looks serious in contrast to the others' smiling faces. The others looks at Rivers in surprise. Rivers puts down his glass and explains quietly:

Spoken title 15

"Boys, I'm not thirsty."

Scene 27

INT. LIVING ROOM

CU of Rivers. Rivers speaks the title and looks a little uncomfortable.

Bcene 28-29

INT. DINING ROOM

SEMI CU BOB. Crocket and Allen, they stare at Rivers, astonished that anyone could fail to be thirsty for such good liquor. They explaim in chorus: "What?"

Scene 30

INT. LIVING ROOM

SEMI CU of Rivers and group. Rivers musters his courage, takes a check out of his pocket, hands it to Crocket and says:

Spoken title 15

"Here's my five thousand forfeit -- I'm going to get married."

Scene 31

INT. LIVING ROOM

CU of Rivers. He finishes the title and braces himself to receive the denunciation of his fellow members.

INT. LIVING ROOM

CU of Crocket. He is amazed, then glares at Rivers and thunders at him:

Spoken title 16

"Traitor"."

BACK: Crocket finishes the title vehemently.

Scene 33

INT. LIVING ROOM

CU of Allen. He too looks at Rivers with contempt and exclaims:

Spoken title 17

"Deserter!"

BACK: Allen finishes title sarcastically.

Scene 34

INT. LIVING ROOM

CU of Bob. He also gazes at Rivers as though the latter were a criminal, and denounces him, saying:

Spoken title 18

"Backslider!"

BACK: Bob finishes the title.

Scene 35-

INT. LIVING ROOM

SEMI CU of Rivers and the group. The three other men look at Rivers as if he were an outcast. Rivers now is rather amused than otherwise at the vehemence of his fellow bachelors and his slight grin irritates them all the more. Crocket demands gruffly:

Spoken title 18-a

"Well, who is she?"

BACK: He finishes title and all three men wait rather curiously for Rivers' reply. Rivers smiles quietly and answers:

Spoken title 19

"I'll tell you -- when I'm sure she'll marry me."

BACK: Rivers exits, leaving them all somewhat flabber-gasted.

Scene 36

INT. LIVING ROOM

MED SHOT. R ivers exits rapidly into the hall and outside, while the others look at each other somewhat dazedly.

Scene 37

INT. LIVING ROOM

SEMI CU of Crocket, Allen and Bob. Crocket is the first to recover from the shock. He turns to the others and remarks:

Spoken title 20

"Thank the Lord, none of the rest of us have softening of the brain!"

BACK: He finishes the title and the others agree that it is indeed fortunate that such is the case.

Scene 38

EXT. DINING ROOM AT FRENCH DOORS.

MED SHOT. Bobette is leaning somewhat pensively against the French doorframe. R ivers comes dashing in boyishly, seizes the startled but not displeased Bobette by the hands, and starts to declare his love ardently.

EXT. DINING ROOM AT FRENCH DOORS.

SEMI CU of Bobette and Rivers. Play a pretty love scene between them which ends by his kissing her tenderly.

Scene 40

INT. LIVING ROOM

MED SHOT. Crocket, Allen and Bob with solemn faces are shaking their heads as if some great tragedy had occured -- as if they regarded Rivers as a lost soul. Crocket remarks gloomily:

Spoken title 21

"I can't understand it -- I always considered Rivers a man of intelligence."

BACK: He finishes title and they all continue to shake their heads dolefully.

Scene 41

INT. HALL DOORWAY

MED SHOT. Parker admits Walters who is nearly all in and in a state of great excetement. He leans on Parker weakly.

Subtitle 22

Nicholson Walters -- stalwart disciple of single blessedness.

By-- Willard Lewis

Scene 42

INT. FALL DOORWAY

CU of Walters. He leans against Parker weakly, takes out his handkerchief and wipes his steaming forehead, then starts forward

INT. LIVING ROOM

FULL VIEW. Walters comes staggering into the living room from the hall, while Parker accompanies him and stands by ready to lend a hand if necessary. Crocket Bob and Allen are surprised and worried at Walters' condition.

Scene 44

INT. LIVING ROOM

SEMI CU of Crocket, Bob and Allen; surprised and worried they start forward to inquire what is wrong.

Scene 45

INT. LIVING ROOM

MED SHOT. Walters comes up weakly to a chair and collapses into it. Parker hastily exits to get a drink for Walters. Crocket, Allen and Bob enter hastily and in one voice ask Allen what is the matter. Walters shakes his head as if unable yet to speak. Parker hurries in with a drink and hands it to Walters. The latter swallows it quickly and seems to feel a little better. Parker exits with the empty glass. The other men stand about anxiously waiting for Walters to speak. Walters now says gloomily

Spoken title 23

"Something terrible has happened -I've got a baby!"

Scene 46

INT. LIVING ROOM

SEMI CU of Crocket. Bob and Allen. They are utterly staggered at Walter's announcement.n They look at him in amazement, then accusingly:

Scene 47

INT. LIVING ROOM

CU of Walters. He sees that he is misunderstood, and hastens to explain:

Spoken title 24

"It's one I inherited -- an orphan."

Scene 48

INT. LIVING ROOM

SEMI CU of B ob, Croccket and Allen. They stare at Walters, puzzled, a little suspicious, and very curious.

Scene 49

INT. LIVING ROOM

SEMI CU of the group. Walters goes on to explain:

Spoken title 25

"You remember H arry Andrews, my chum at college who left the club some years ago and married?"

BACK: Walters finishes and the other three men nod, wondering what this has to do with the case. Walters' manner becomes one of sober respect as he continues:

Spoken title 26

"Here's his letter -- written on the battle field in France ---"

Scene 50

INT. LIVING ROOM

CU of Walters as he finishes title and takes out a torn and exumpled letter and hands it toward the other men.

Scene 51

INT. LIVING ROOM

SEMI CU of the group. As Walters hands Crocket the letter, a hush of respect for the memory of their old comrade comes over the group. They all bend forward to read the letter with serious faces.

Cont.

Scene 51 Cont.

INSERT OF LETTER as follows:

"Dear old Bones: I know I'm done for and I want you to take my little one and bring the child up as your own. I know I'm asking a great deal, old man, but you are the only friend I can

The men look at each other and their heads bow in silent sympathy and respect for their old friend Andrews. When this has passed, the difficulties of Walters' problem appeal to the other men. They all feel curious to know what Walters intends to do regarding his responsibility. Walters looks at the others worriedly and declares to Crocket:

Spoken title 27

"I don't know anything about kids. I need expert advice."

Scene 52

INT. LIVING ROOM

SEMI CU of Walters and Crocket. Walters finishes the title. Crocket is somewhat irritated that Walters should expect him to know anything about children. He tells Walters testily:

Spoken title 28

"Well, don't expect me to give it to you."

Scene 53

INT. LIVING ROOM

SEMI CU of the group. Crocket finishes the title irritably and Walters looks downcast at not receiving either help or sympathy. Bob Audrey cheers Walters up by saying:

Spoken title 29

"I'll call mother - she's crazy about babies. She can tell you its age, sex, height, weight and the size of its feet -- just by looking at the letter."

Scene 53 Cont. BACK: Bob finishes the title jovially and exits to find his mother.

Scene 54

INT. LIVING ROOM

FULL VIEW. Bob crosses to dining room door, opens it and calls to his mother. A moment later Mrs. Audrey enters to Bob, who puts his arm about her and leads her over to the group.

Scene 55

INT. LIVING ROOM

SEMI CU of the group. After greetings have been exchanged all around, Walters anxiously starts to tell Mrs. Audrey about having inherited a baby. Mrs. Audrey, a staunch believer in marriage and children, pretends that she does not see the despair in Walters' face and makes believe that she thinks walters is delighted at the prospect of being a daddy. She exclaims with enthusiasm:

Spoken title 30

"How perfectly lovely! I should think you'd be perfectly delighted!"

Scene 56

INT. LIVING ROOM

SEMI CU of Walters and Mrs. Audrey. Mrs. Audrey finishes the title and Walters looks at her as if he did not at all agree with her sentiments. Mrs. Audrey continues:

Spoken title 31

"Now the first thing you must do, is to get a housekeeper and a nurse."

INT. LIVING ROOM

CU of Walters. He is staggered at the bare thought of having two women in the house. He is for the moment speechless.

Scene 58

INT. LIVING ROOM

SEMI CU of Allen, Crocket and Bob. They are almost as deisturbed as Walters is by what Mrs. Audrey has said.

Scene 59

INT. LIVING ROOM

SEMI CU of the group. Walters notes the sharp glances of the other men and taking in both Mrs. Audrey and the men in his reply, declares:

Spoken title 32

"There'll be no women in my house!"

Scene 60

INT. LIVING ROOM

CU of Walters. He finishes the title and swells up righteously.

Scene 61

INT. LIVING ROOM

SEMI CU of Bob, Crocket and Allen. They approve Walters' stand -- in fact are proud of him. Crocket thinking to put an end to the subject that is so distasteful, to him, says to Walters:

Spoken title 33

"The thing to do is to put the kid into a good, comfortable orphan home."

INT. LIVING ROOM

SEMI CU of the whole group. Crocket finishes title.

Bob and A llen nod in approval of Crocket's suggestion.

Mrs. Audrey looks worried, while Walters seems undecided for the moment. Then he makes up his mind and says firmly:

Spoken title 34

"No -- it wouldn't be right -- it wouldn't be fair to my old pal."

BACK: Walters finishes the title and it is plain that he intends to respect the last wishes of his old chum.

Scene 63

INT. LIVING ROOM

semi cu of the group. Bob puts his hand on Walters' shoulder approvingly and says: "You're right, old fellow," and Allen does the same. Crocket probably has the impulse to do so, but is too much opposed to the whole idea of adopting a child to approve. Mrs. Audrey also puts her hand on Walters' arm, looks at him in motherly approval, says:"I knew you'd do what was right, Mr. Walters." Then a look of regret comes into her face as she says to Walters sympathetically:

Spoken title 35

"It's a pity you haven't a wife."

Scene 64

INT. LIVING ROOM

SEMI CU of Mrs. Audrey and Walters. She finishes the title and Walters is staggered by the awful thought.

Scene 65

INT. LIVING ROOM

SEMI CU of B ob, Crocket and A llen. They too are greatly shocked at Mrs. Audrey's remark. To suggest matrimony in a bachelors' club is nothing short of sacrilege.

INT. LIVINT ROOM

SEMI CU of entire group. Bob is somewhat embarrassed by his mother's remark, especially as his fellow members look at him as if they held him responsible for it. Bob quickly gets over his embarrassment however and grins a little at the others, puts his hands playfully on his mother's shoulder and remarks to the company:

Spoken title 36

"Don't mind mother. You know she always was strong for matrimony."

BACK: Bob finishes the title and kids his mother a little. Mrs. Audrey takes it good naturedly. She has a mellow sense of humor and replies pleasantly: "Of course I am." Bob looks at his mother a little accusingly, then says to the men:

Spoken title 37

"Mother 's been trying to may marry me off ever since I was old enough to know better. She informs me every day that we bachelors are not paying the great debt we owe society."

Scene 67

INT. LIVING ROOM

SEMI CU of Bob and Mrs. Audrey. Bob smiles at his mother, pretending to be exasperated. Mrs. Audrey takes it all good naturedly.

Scene 68

INT. LIVING ROOM

SEMI CU of the group. Allen and Walters grin at Mrs. Audrey, sharing Bob's amusement in the matter, but Crocket does not see anything funny in such a serious subject as matrimony and he does not crack a smile. (CU Flash of Crocket, getting this over.)

INT. LIVING ROCM

CU of Mrs. Audrey. She gets an idea, smiles to herself, then makes her face more serious as she says to the men:

Spoken title 38

"Do you know, I think it would be wonderful if each of you followed Mr. Walters' example and adopted an orphan."

Scene 70

INT. LIVING ROOM

CU of Crocket. He glares at Mrs. Audrey almost savagely and exclaims: "What?"

Scene 71

INT. LIVING ROOM

CU of Allen. He too, stares at Mrs. Audrey as if the suggestion were a mighty unwelcome one.

Scene 72

INT. LIVING ROOM

CU of Bob. He looks at his mother, hardly able to believe his ears, and a little vexed that she should suggest such a thing at the meeting of the bachelor club.

Scene 73

INT. LIVING ROOM

SEMI CU of the group. All the men but Walters are shocked at Mrs. A udrey's suggestion. Walters, anxious to see his fellow members saddled also with an orphan heartily approves Mrs. Audrey's proposal.

INT. LIVING ROOM

CU of Bob. He gets an idea and his face changes to a smile of satisfaction. He figures that if he adops an orphan it will be no trouble at all as his mother will of course take care of it. On the other hand it will mean that his mother will quit nagging him to get marries as there will already be a child in the house. He feels suddenly and strongly in favor of his mother's idea and exclaims:

Spoken title 39

"I for one, am in favor of mother's suggestion."

Scene 75

INT. LIVING ROOM

SEMI CU of Allen, Crocket, Mrs. Audrey and Walters. Crocket is amazed and disgusted. Allen simply amazed; Mrs. Audrey surprised but pleased, and Walters puzzled.

Scene 76

INT. LIVING ROOM

CU of Bob. He receives the various looks of the company salmly, and explains his position by saying:

Spoken title 40

"Mother's forever after me to get married so she can have something running around the house. I'll adopt an orphan -- with pleasure."

BACK: Bob finishes the title considering that this will be an easy way to put an end to his mother's matrimonial preachings.

Scene 77

INT. LIVING ROOM

SEMI CU of the group. Crocket and Allen look at Bob as if they thought he had lost his mind. Mrs. Audrey is amused but also pleased. Walters looks at Bob as if he thought the latter was rather foolish to saddle cont.

Scene 77 Cont.

himself with a baby. Mrs. Audrey steps up to Bob and tells him that she is glad Bob is going to adopt an orphan. Then she ways to Bob:

Spoken title 41

"Bob, you remember that fine English officer, Major Atkins, who visited us before the war -- and who was afterward killed in action?"

Scene 78

INT. LIVING ROOM

SEMI CU of Bob and Mrs. Audrey. Mrs. Audrey asks the question: Bob nods and she continues:

Spoken title 42

"Before he left he gave me this picture of his little girl -- I've kept it among my treasures."

BACK: SHE picks up the snall framed picture and hands it to Bob, who looks at it.

INSERT OF PICTURE OF PRETTY LITTLE GIRL of six years. The picture is turned over in Bob's hands showing the reverse side on which is written: "Ruth Atkins, age six."

BACK: Bob turns the picture over again and looks at it, says to his mother smilingly:

Spoken title 43

"I'll take little Ruth -- she's mine."

Scene 79

INT. LIVING ROOM

SEMI CU of the group. Bob speaks the title to his mother, then turns to the men, puts his thumbs in his vest, swells out his chest and says:

Spoken title 44

"Being a father is a great sensation!"

BACK: Bob speaks the title. Alleh stares at him and Crocket glares at him. Crocket remarks witheringly:

Spoken title 45

"You've gone crazy!"

Scene 80

INT. LIVING ROOM

CU of Crocket. He looks at B ob in vexation and times disgust

Scene 81

INT. LIVING ROOM

SEMI CU of the group. Mrs. Audrey pretends not to notice Crocket's outburst, but places Bob and Walters in a little row by themselves, then addresses herself to Crocket and Allen, and says pleasantly:

Spoken title 46

"That makes two daddies -- who'll be the next to take a little orphan?"

Scene 82

INT. LIVING ROOM

SEMI CU of Mrs. Audrey, Crocket and Allen. Mrs. Audrey finishes the title and looks at Crocket and Allen persuasively. Crocket snorts:

Spoken title 47

"I won 't-- for one,"

BACK: Crocket finishes the title and sets his face with sour determination. Mrs. Audrey does not lose her temper for a moment, but concentrates her efforts on Allen who she believes will not be such a tough customer. She says to Allen graciously:

Spoken title 48

"Surely, Mr. Allen, a great efficiency expert like you, accustomed to handling hundreds of men, would think nothing of raising one little child."

Scene 83

INT. LIVING ROOM

SEMI CU of Allen and Mrs. Audrey. She finishes title. He gets chesty at Mrs. Audrey's somewhat flattering remark and replies confidently:

Spoken title 49

"Oh, it would be easy enough for me -- it isn't that ---"

BACK: Allen is explaining just why he doesn't want to assume the responsibility of adopting a child. Mrs. Audrey feels that he is weakening and makes a determined effort to touch his sympathies. She says to him earnestly:

Spoken title 50

"Mr. Allen, with so many little orphans longing for a father's or a mother's love, I'm sure you haven't the heart to refuse."

Scene 84

INT. LIVING ROOM

CU of Allen. He is a good hearted chap underneath and is really touched by Mrs. Audrey's earnest plea. His face softens and he says good naturedly:

Spoken title 51

"Oh, well, I guess I'll take an orphan.
After all, one child will be very
little trouble for me."

Scene 85

INT. LIVING ROOM

CU of Crocket. H e glares at Allen disgustedly.

INT. LIVING ROOM

CU of Allen. He meets C rocket's glare defiantly and retorts:

Spoken title 52

"Personally, I wouldn't give a whiff of smoke for a man who couldn't look out for a kid!"

Scene 87

LIVING ROOM

SEMI CU of the group. Allen meets Crocket's glare defiantly. Crocket looks disgusted. Mrs. Audrey thanks Allen and lines him up beside Walters and Bob, the other two daddies. She then points out to Crocket that all the other men are daddies and surely he won't refuse. Crocket shakes his head emphatically and declares stubbornly:

Spoken title 53

"Not for me!"

BACK: Crocket stubbornly refuses to be persuaded.

Scene 88

LIVING ROOM

SEMI CU of Bob, Allen and Walters. Bob whispers something to Allen and Walters and they nod in agreement, Then Bob calls Crocket into the scene and says to him:

Spoken title 54

"Crocket, we're pledged to do whatever the club votes for. All in favor of Crocket adopting an orphan, say 'Aye'."

BACK: Bob, Allen and Walters yell "Aye" in noisy chorus. Crocket is cornered but unwilling to give in. He declares defiantly:

Spoken title 55

"You can 't saddle any kid on me!"

LIVING ROOM

CU of Crocket. He defiantly finishes the title.

Scene 90

LIVING ROOM

SEMI CU of the group. Bob is not at all bluffed by Crocket's blustering. He tells him very plainly:

Spoken title 56

"Crocket, you know the club's vote is law, so you'd better tell mother what kind of an orphan you want."

BACK: Crocket is cornered and growls:

Spoken title 57

"Well, I suppose I'll have to take one -- but it's got to be a boy."

BACK! Mrs. Audrey pretends that she thinks Crocket is doing this quite willingly and that he is in fact pleased to do it. She smilingly takes him by the arm and lines him up beside the other three daddies. He submits to this grumblingly. Mrs. Audrey addresses the prospective daddies pleasantly and says:

Spoken title 58

"Gentlemen, I shall do my utmost to make selections that will please you."

Scene 91

INT. LIVING ROOM

FULL VIEW. As Mrs. Audrey finishes the title, Rivers enters in boyish haste, pulling the happy but somewhat timid Bobette along with him. He comes up to the group with her.

INT. LIVING ROOM

SEMI CU of group. Both Rivers and Bobette look very happy; as the others all glance at them in surprise, Rivers says to the other men:

Spoken title 59

"Fellows, how's this?"

BACK: He finishes the title, puts his arm around Bobette and kisses her, then runs off with her. The men all stare, and Bob especially is astonished. Mrs. Audrey, however smiles happily. Bob turns to his mother and asks her a little suspiciously, but she smiles innocently and exits to wish the young people happiness. Bob is considerably upset to think that a love affair has been going on right in his own family. Crocket is the picture of ill-humar and disgust. He sinks into a chair and exclaims:

Spoken title 60

"One member the victim of a petticoat, and the rest of us saddled with a baby apiece. This is a hell of a bachelors' club.

BACK: Crocket finishes the title and glares at his fellow members. They all look rather guilty and crest fallen at the realization of what has happened.

FADE OUT.

Subtitle 61

FADE IN

At last the day of the orphans' arrival was at hand.

FADE OUT.

FADE IN

Scene 93

INT. LIVING ROOM

FULL VIEW. Parker is separating into proper groups a huge quantity of toys of every description suitable to amuse children of both sexes.

Scene 94

INT. LIVING ROOM

CLOSER VIEW OF this action. Parker shakes his head somewhat dubiously at the prospect of the arrival of the orphans and is also very doubtful as to the ability of the daddies to take care of their adopted kiddies.

Scene 95

EXT. AUDREY HOME

FULL VIEW. Bob drives up in his smart roadster; picks up a lot of packages of toys, gets out of the machine and exits to the house.

Scene 96

INT. LIVING ROOM

FULL VIEW. Bob comes into hall and on into living room, loaded down with toys which he deposits with the others. He is in very good spirits as he greets Parker jovially.

INT. LIVING ROOM

SEMI CU of Bob and Parker. Bob gives Parker some of the packages to unpack while he unpacks the others. He is in excellent humor. The prospect of his adopted orphan is not worrying him in the least am he figures his mother will take all the responsibility. He displays each toy smilingly for Parker's inspection, very evidently proud of his judgment in selecting them. He remarks to Parker with a grin:

Spoken title 62

"Pretty soft for me, having a mother to take care of my orphan!"

Bob speaks the title. Parker does not entirely share Bob's jovial mood as he knows that Bob will not be nearly so jolly when he learns that his mother has left unexpectedly to be gone for some time. So he looks rather sober as he hands Bob a note and says:

Spoken title 63

"I'd almost forgotten, sir -- your mother left this note for you."

BACK: Bob, not at all worried, opens the note and starts to read it.

INSERT OF NOTE in Mrs. Audrey's writing, as follows:

"Dear Bobbie: Sorry to desert you just when your orphan is arriving, but poor Uncle George wires that he is very ill, so Bobette and I have gone to take care of him. We hope to be back in a few days.

Scene 98

INT. LIVING ROOM

CU of Bob. He is astonished and greatly disappointed -also worried at the thought of having to take care of his orphan himself even for a short time. He reads the rest of the note:

Cont.

Scene 98 Cont.

INSERT OF PORTION OF NOTE in Mrs. Audrey's writing as follows:

leku

Poor Uncle George, being a bachelor, has no wife or children to look after him so of course he has to inflict himself on someone.

BACK: Bob realizes that his mother is giving him a dig in these lines and looks considerably peeved. But there is nothing to do but make the best of it, so Bob figures that after all, it might be a whole lot worse.

Scene 99

INT. LIVING ROOM

MED SHOT. Bob, not so much worried now, but still a little thoughtful because he realizes he will have to take care of his orphan until his mother comes back walks over to the table where Ruth's picture is standing.

Scene 100

INT. LIVING ROOM

SEMI CU of Bob, He picks up Ruth's picture, and looks at it rather thoughtfully.

INSERT OF PICTURE OF RUTH.

BACK: Bob looks just a little dubious as if wondering whether Ruth will be much trouble until his mother gets back. He finally convinces himself that she will not be, puts the picture down and feels that there isn't much to worry about; He smiles again with his old good humor.

Scene 101

EXT. AUDREY HOME

MED SHOT. Crocket enters to front door and rings door bell.

INT. LIVING ROOM

FULL VIEW. Parker and Bob hear Crocket's ring. Parker exits to answer while Bob fusses with the toys, continuing Parker's work.

Scene 103

INT. HALL

MED SHOT. Parker enters to front door, opens it, admits Crocket and ushers him toward living room.

Scene 104

INT. LIVING ROOM

MED SHOT. Parker ushers Crocket in and exits. Crocket comes up to Bob and his face becomes still source at the sight of the toys. Bob greets him in excellent humor. Crocket snaps out:

Spoken title 64

"Isn't my kid here yet?"

Scene 105

INT. LIVING ROOM

SEMI CU of Crocket and Bob. Crocket finishes title and Bob replies: "It hasn't arrived yet -- there's been some delay." Crocket exclaims emphatically:

Spoken title 65

"Then I'm going home!"

BACK: Crocket finishes title and starts to go. Bob grabs him by the shoulder and tells him firmly:

Spoken title 66

"No you don't. You'll stay right here and meet your obligation like a father and a gentleman."

INT. LIVING ROOM

CU of Crocket. He swears under his breath.

Scene 107

INT. LIVING ROOM

CU of Bob. Bob is amused at Crocket's peevishness. He himself feels very comfortable at the thought that his mother will take care of his orphan as so on as she gets back, so he is inclined to kid the less fortunate Crocket. He tells Crocket reassuringly:

Spoken title 67

"Your orphan isn't going to be any trouble to you. All you have to do is to keep its mind occupied -- Allen said so himself."

BACK: Bob finishes title with pretended seriousness.

Scene 108

INT. LIVING ROOM

SEMI CU of Bob and Crocket. Crocket glares at Bob, suspecting the latter is kidding him and snaps out vindictively:

Spoken title 68

"Allen knows so darn much about kids -I hope he gets twins!"

BACK: Bob speaks the latter part of the title to kid Crocket, though he says it seriously. Crocket exclaims: "I should say not!" Bob sticks a toy gun in Crocket's pocket, jams a little soldier hat on Crocket's head, laughs at his appearance, and exits, leaving Crocket furious and sputtering.

Scene 109

INT. LIVING ROOM

FULL VIEW. Bob exits hurriedly. As Crocket stands there sputtering, Parker enters and pauses, somewhat alarmed at Crocket's peculiar actions as the latter strides up and down and grabs up some of the toys, and then slams them down again. As Crocket starts to exit from the room in order to get away from the sight of Cont.

Scene 109 Cont. the toys and the things they suggest, Parker steps up to him and asks:

Spoken title 69

"Where will you be, sir, in case you are wanted?"

Scene 110

INT. LIVING ROOM

SEMI CU of Crocket and Parker. Parker finishes his title and Crocket looks at him a moment, then replies grimly:

Spoken title 70

"Well, if I'm not on the garden seat under that lonesome pine -- drag the river."

BACK: Crocket finishes the title and exits while Parker looks after him in grave alarm wondering if Crocket really has thoughts of suicide. He shakes his head worriedly, then starts to rearrange the toys that Crocket has put in disorder.

Scene 111

EXT. AUDREY HOME.

MED SHOT. Crecket enters from the house and walks toward the garden.

Scene 112

EXT. GARDEN

MED SHOT. Crocket walks up to garden-seat in foreground, seats himself, chews his cigar and tries to compose himself. There is a shallow pend in front of him int more than two feet deep at the most. Crocket gazes at the water as if contemplating suicide in its depths.

EXT. POND

This is a pretty garden pond with rock here and there etc. A frog jumps out of the water onto a rock and looks up and off at Crecket.

Scene 114

EXT. POND.

CU of the frog looking up and off at Crocket.

Scene 115

EXT. GARDEN

CU of Crocket. He looks down at the frog fixedly

Scene 116

EXT. POND

CU of frog. It stares at Crocket solemnly then dives into the water.

Scene 117

EXT. GARDEN

SEMI CU of Crocket. The frog's action in jumping into the water again makes him think of suicide, but he shakes his head and decides that he will try to endure life, hard as it is.

Scene 118

INT. LIVING ROOM

MED SHOP. Parker finishes putting the toys in order. Ruth's picture is on the table in front of him and he picks it up and glances at it.

INSERT OF RUTH'S PICTURE

Parker hears the door bell ring, puts down the pacture and answers the ring.

INT. HALL

MED SHOT. Parker enters to front door and opens it admitting RUTH ATKINS. Ruth is a slender girl of about eighteen who has just come off the boat. She is dressed in very simple, inexpensive traveling clothes and carries a somewhat battered valise, a little handbag and a shawl.

Scene 120

INT. HALL

SEMI CU of Ruth and Parker. Ruth looks at Parker a little timidly, then asks:

Spoken title 71

"Is M r. Audrey in?"

Scene 121

INT. HALL

CU of Ruth, as she finishes the title.

Scene 122

ONT. HALL

SEMI CU of Ruth and Parker. Parker replies: "No, ma'am -- Mr. Audrey's just left a few minutes ago." Ruth is a little disappointed, then replies:

Spoken title 72

"Then I'll wait for him. He's expecting me -- I'm Ruth Atkins."

By -- Mae Marsh

Scene 123

INT. HALL

CU of Parker. He is so surprised to learn that the supposed little girl is a young lade, that he is barely able to conceal his astonishment. It is only by a great effort that he does so.

INT. HALL

SEMI CU of R uth and Parker. Somewhat dazedly, Parker takes Ruth's luggage and ushers her toward the living room. (He is thinking of the awful shock Bob will get when he sees Ruth.)

Scene 125

INT. LIVING ROOM

MED SHOT. Ruth and Parker enter the living room.
Ruth looks about the room with naive curiosity. A
portrait of Bob's late father, an elderly man, catches
her eye. She crossed to it and regards it interestedly
while Crocket watches her -- his mind still filled
with the thought of the awful surprise in store for
Bob. Ruth calls Parker. He steps up to her, in
front of the portrait.

Scene 126

INT. LIVING ROOM

SEMI CU of Ruth and Parker. Ruth points to the portrait of the late Mr. Audrey, and asks Parker:

Spoken titlem73

"Is that the old gentleman?"

BACK: Ruth finishes the title and Parker replies respectfully, "Yes, ma'am." Ruth studies the portrait approvingly with a serious smile and remarks to Parker:

Spoken title 73-8

"I pictured to myself that Mr. Audrey would look just like that."

Scene 127

INT. LIVING ROOM

CU of Parker. It dawns on him that Ruth thinks this is the Mr. Audrey who has adopted her -- that it is Bob. He is about to explain that this is not the young Mr. Audrey, but his father -- long since dead. But somehow he feels that it is not his place to volunteer explanations, so he only nods respectfully.

INT. LIVING ROOM

SEMI CU of Ruth and Parker. Ruth seems well pleased with "Mr. Audrey". Then she turns to Parker and says:

Spoken title 74

"I'm very tired. Might I go to my room and lie down a little while?"

BACK: Ruth finishes the title. Parker says "Certainly ma'am."

Scene 129

INT. LIVING ROOM

FULL VIEW. Parker is about to exit for Katie when Katie enters from dining room. Parker brings her over to Ruth. He introduces Ruth by telling Katie:

Spoken title 75

"Katie, this is Miss Ruth Atkins, Mr. Audrey's new daughter."

Scene 130

INT. LIVING ROOM

CU of Katie. She is as much astonished as Parker was, to find the expected little girl of six a young woman. She recovers herself without showing much of her surprise, however.

Scene 131

INT. LIVING ROOM

MED SHOT. Katie curtsies to Ruth. Parker tells Katie to show Ruth to her room. Katie picks up Ruth's luggage and starts to exit, but before she goes she exchanges a meaning look with Parker -- the idea being: "What an awful shock Bob Audrey has coming to him." Ruth exits with Katie to go upstairs. Parker looks after Ruth and Katie, then shakes his head worriedly over the extraordinary state of affairs.

Scene 132

EXT. GARDEN. GARDEN SEAT NEAR POND

MED SHOT of Crocket. He is very nervous, very irritable. He looks at his watch, then gets up and exits toward house.

INT . LIVING ROOM

MED SHOT. Parker picks up the picture of Ruth Atkins. looks at it -- and the funny side of the situation strikes him. He smiles slyly -- but hastily puts down the picture and assumes his usual dignified expression as Crocket enters. Crocket paces the floor a moment, then plunks himself down into a chair with his back to the windows that look out on the garden. Parker near the windows, sees Bob drive up outside.

Scene 134

BXT. AUDREY HOME

FULL VIEW. Bob drives up in his roadster. There is a little girl of five or six years in the machine with him. Bob gets out of the car, and helps the little girl out. She carries a primer and a cat that she has picked up somewhere.

Scene 135

INT. LIVING ROOM

FULL VIEW. Parker exits to meet Bob outside. Crocket is slumped down in his chair grouchily, pays no attention to Parker's exit.

Scene 136

INT. HALL

MED SHOT. Parker enters, opens the door to admit Bob and the little girl. Bob puts his finger to his lips warningly, beckons Parker outside, partly closes the door, then tells Parker in a low tone:

Spoken title 76

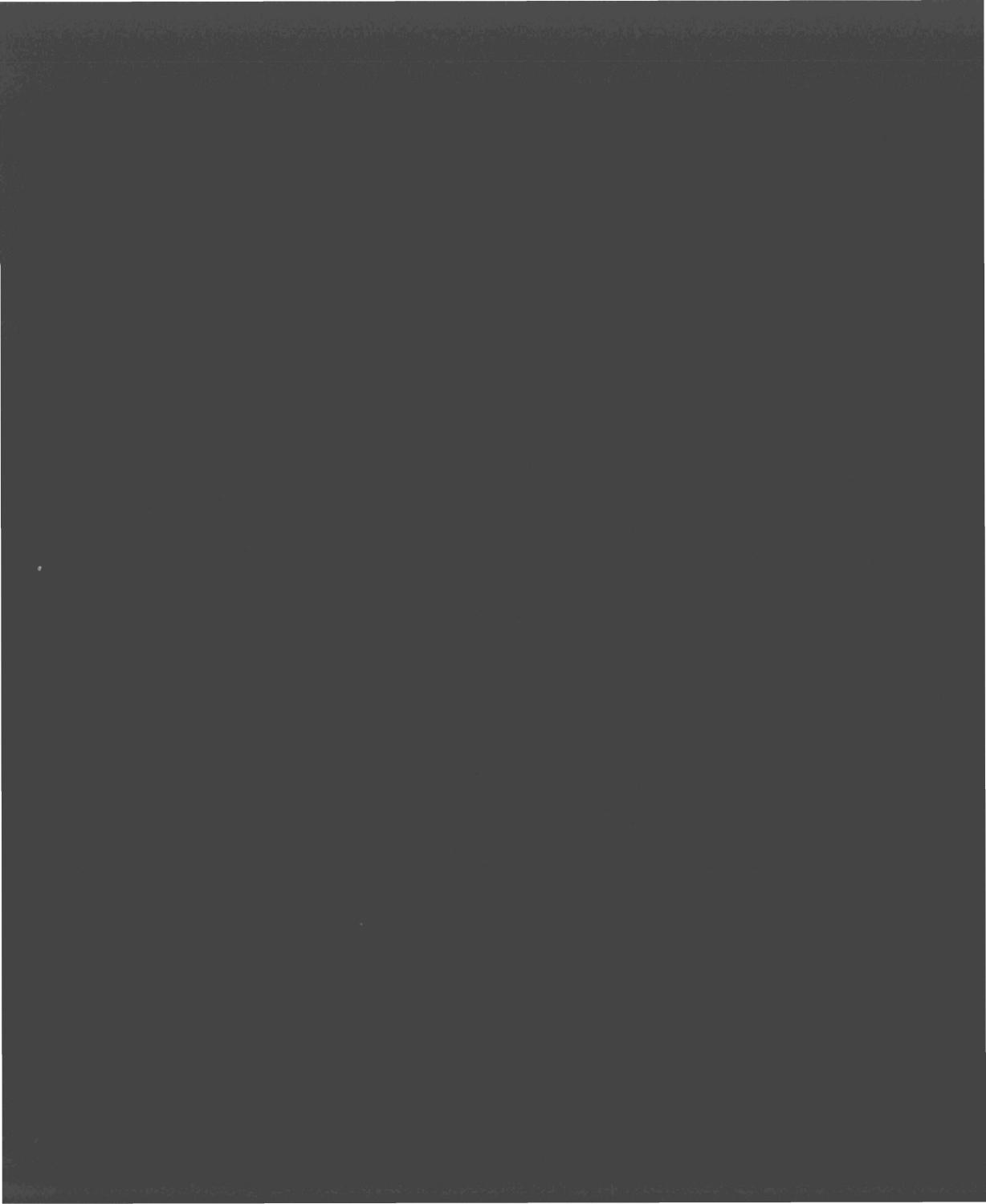
"You take charge of little Lorry here and keep her out of sight until I tell you to bring her in."

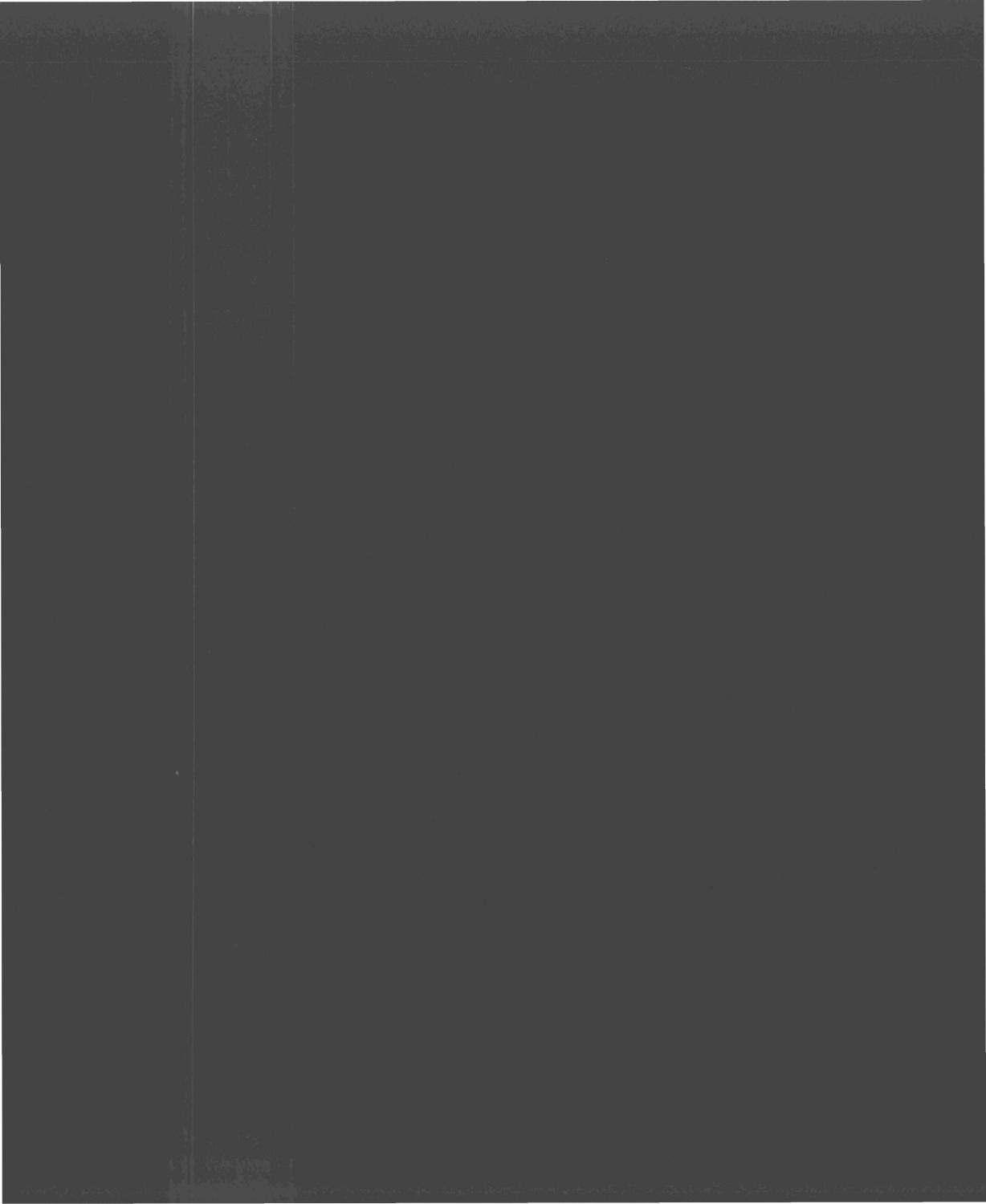
BACK: Bob speaks the title and Parker turns to little Lorry.

Subtitle 77

Lorry ---

By Muriel Frances Dana.





Scene 136 a

EXT. FRONT DOOR

CU of Lorry. She smiles with the utmost confidence and friendliness.

Scene 137

EXT. FRONT DOOR

SEMI CU of Bob, Parker and Lorry. Parker looks at Lorry, says to Bob, "Yes, sir"— then thinking of Ruth hesitates as if in doubt just how to break the news to Bob regarding Ruth. After a moment's wavering, he tells Bob:

Spoken title 70

"While you were away, sir, Miss Ruth arrived."

Scene 138

EXT. FRONT DOOR

CU of Bob. He is quite interested, and remarks pleasantly:

Spoken title 79

"I suppose she looks just like her picture."

Scene 139

C U of Parker. He avoids Bob's gaze a little and replies evasively:

Spoken title 80

"Well, sir, she's a trifle large r."

Scene 140

EXT. FRONT DOOR

SEMI CU of Bob and Parker. Bob is well pleased and tells Parker: "I'm certainly anxious to see my little Ruth." Parker replies:

Spoken title 81

"She wasn't feeling well, sir -- she's in her room now taking a nap."

Back: Parker speaks the title. Bob replies with a fatherly manner:

Spoken title 82

"I'll not disturb little Ruth until she wakes up -- a child of six needs a lot of sleep."

BACK: Bob speaks the title as if he knew all about young children. Parker is almost on the verge of telling Bob the truth, but has not the nerve now. Bob again reminds Parker to keep little Lorry out of sight until instructed otherwise. Parker is a bit puzzled and curious, but exits toward the garden with Lorry, while Bob enters the house, evidently amused at something he has on his mind.

Scene 141

INT. LIVING ROOM

MULL VIEW. Crocket is still slumped grouchily in his chair smoking. As Bob enters and notes Crocket's grouch, he grins at the thought of Crocket's further outbursts when the latter learns that the little boy or phan he ordered is a girl. As Bob crosses to him, Crocket looks up, and asks crossly: "Well, where are the kids?" Bob does not pay the slightest attention to Crocket's grouch and replies pleasantly, as if he were the bearer of most welcome tidings:

Spoken title 83

"There was a mix-up and most of the orphans are coming on a later train ---"

Scene 142

INT. LIVING ROOM

SEMI CU of Bob and Crocket. Crocket looks greatly relieved, but he barely gets this over when Bob finishes his remarks by saying:

Spoken title 84

"---but I'm pleased to say that little Lorry, your orphan, is here."

Scene 143

INT. LIVING ROOM

CU of Crocket. At this unexpected piece of news, informing him that he is face to face with his dreaded responsibility, Crocket's previous relief changes to utter dejection.

INT. LIVING ROOM

SEMI CU of Bob and Crocket. Bob, as if trying to cheer Crocket up, delcares enthusiastically:

Spoken title 85

"You are to be congratulated. I never saw a more perfect, more beautiful child."

BACK: Bob speaks the title enthusiastically. Crocket eyes him suspiciously and says:

Spoken title 86

"There's something peculiar about the way you say that. I want to see that kid."

BACK: Crocket finishes his title. Bob says: "All right -- I'll have little Lorry brought in." He exits to call Parker. Crocket awaits his orphan's arrival like a man awaiting execution, and lights a fresh cigar to give him courage.

Scene 149

INT. HALL

MED SHOT. Bob enters to front door, opens it and calls off to Parker in garden. Then he exits toward living room, leaving front door open.

Scene 150

INT . LIVING ROOM

MED SHOT. Crocket is puffing his cig ar nervously as Bob enters and crosses to him. Bob further prepares for Lorry's entrance by telling Crocket enthusiastically: "You're going to be simply delighted when you see little Lorry." Crocket looks at Bob disgustedly and says, "Oh, you make me sick!" At this moment little Lorry enters, carrying a kitten that she has picked up and a child's primer profusely illustrated (probably the indestructible kind made of linen). Bob calls Crocket's attention to the child, saying: "Isn't she a little darling?" Crocket looks at him disgustedly, for he does not dream that this little girl is his orphan. Little Lorry comes up to them. Bob smiles at her and she sidles up close to him.

INT. LIVING ROOM

SEMI CU of Bob, Lorry and Crocket. Bob directs Lorry's attention to Crocket and tells her:

Spoken title 87

"Lorry, there's your new daddy."

Scene 151-a

INT. LIVING ROOM

CU of Lorry. She smiles up at Crocket with instant trusting affection - delighted with her new daddy.

Scene 152

INT. LIVING ROOM

CU of Crocket. He is almost knocked in a heap, and for a moment cannot even speak. Then he finds his tongue sufficiently to explaim with horror:

Spoken title 88

"Good Lord -- a girl I"

Crocket speaks the title. Then his dismay turns to anger and he glares at Bob, and sputters:

Spoken title 89

"I won't take her -- I ordered a boy!"

Scene 153

INT. LIVING ROOM

SEMI CU of Bob, Lorry and Crocket, Crocket jumps up from his chair excitedly, while Lorry is not in the least worried, as she does not know what it is all about. Bob receives Crocket's outburst quite calmly. He is so sure about his own orphan that he is even disposed to kid Crocket a little. He tells Crocket now with outward seriousness:

Spoken title 90

"But it's a mistake that's apt to happen in any family -- in fact it does happen in a great many families.

Back: Bob speaks the title and Crocket refuses to be convinced but still sputters, too angry to speak coherently. Bob picks up the picture of little Ruth and tells Crocket with an air of superior wisdom: Spoken title 91

"Your great mistake was that you didn't have the foresight to pick your orphan from a photograph."

Scene 154

INT. LIVING ROOM

CU of Bob. He finishes the title, looks at the picture of little Ruth, and is greatly pleased with himself.

Scene 155

INT. LIVING ROOM

SEMI CU of Bob and Crocket. Bob takes great pleasure in "rubbing it in", and Crocket is sore as a goat. Little Lorry enters, looks up at Crocket, holds her hands out to him with a trusting, affectionate smile and greets him:

Spoken ti tle 92

"Hello, daddy."

Scene 156

INT. LIVING ROOM

CU of Lorry. She smiles up at Crocket as if she was absolutely sire that he was going to be a wonderful daddy.

Scene 157

INT. LIVING ROOM

CU of Crocket. He looks down at Lorry, with a cross, highly uncomfortable expression.

Scene 158

INT. LIVING ROOM

MED SHOT of Larry, Crocket and Bob. Larry is not in the least rebuffed by her daddy's peculiar behavior. She only knows that he is her daddy -- so she is sure that he must love her, no matter how strange his actions. She now pushes Crocket back into his chair, hands him the cat to hold, (much to his disgust and Bob's amusement) and climbs up into his lap to read to him from her primer. Crocket submits to all this, furious but helpless. Lorry settles herself comfortably in Crocket's lap, opens her primer and tells him proudly:

Spoken title 93

"Daddy -- I can read."

Scene 159

INT. LIVING ROOM

SEMI CU of Crocket and Lorry. Lorry, laboriously spelling out the words, and following the letters with her finger, reads to Crocket:

Spoken title 94

"The c-o-w cow is after the -the -- what is it, Daddy?"

BACK: Lorry makes Crocket read and explain the strange word. Then Lorry forces him to enjoy with her the various pictures on the page. Crocket squirms like one in torture, and his discomfort is increased by the kitten in his lap insisting on putting its tail in his face at every opportunity.

Scene 160

INY. LIVING ROOM

CU of Bob, greatly amused at Crocket's discomfort.

Scene 161

INT. LIVING ROOM

CU of group. Lorry keeps right on explaining the pictures in the book to Crocket. The cat keeps putting its tail in Crocket's face. Crecket starts to put it down, but Lorry insists on his holding it. Crocket looks at Bob in helpless exasperation. "Good Lord, what am I going to do?" he exclaims. Bob, with a perfectly serious face replies helpfully:

Spoken title 95

"Why don't you try Ellen's theory?
He says all you've got to do is
keep she child's mind occupied --- "

Scene 162

INT. LIVING ROOM

CU of Crocket. He completes Bob's statement by saying sarcastically:

Spoken title 96

"--- and go crazy doing it.
Allen's an idiot -- and I hope
to heaven he gets twins!"

INT. LIVING ROOM

SEMI CU of Bob, Crocket and Lorry. Crocket finishes the title, and Bob is amused at his vindictiveness. Lorry suddenly looks up from the primer and says to Crocket:

Spoken title 97

"Daddy, I want a drink."

BACK: Lorry speaks the title, but Crocket, who supposes Lorry can easily enough go and get herself a drink of water, pays no attention to the request.

Lorry repeats her request, this time a little impatiently. Crocket tells her: "All right, run along and get one." He lifts her off his lap. But Lorry stamps her small feet and demands: "Daddy, I want a drink! I want a drink!" And she does not budge from the spot. Crocket is sore. He does not want to get the water for Lorry when he can see no reason why she shouldn't get it herself. Bob, secretly enjoying Crocket's vexation, now exclaims to him with pretended indignation:

Spoken title 98

"Surely, you wouldn't deny your own child a drink!"

BACK: Bob speaks the title and Crocket, sensing that Bob is kidding him, snorts at Bob angrily. Lorry with a remarkable display of temper new starts to yell for water and stamp her feet.

Sce me 164

INT. LIVING ROOM

CU of Lorry, yelling and stamping her feet.

Scene 165

INT. LIVING ROOM

SEMI CU of group. Crocket, alarmed at Lorry's behavior, jumps up from his chair and looks around for water, sees none and hastily exits to find Parker. (The cat scampers away in fright.)

Scene 166

INT. LIVING ROOM

MED. SHOT. Crocket looks around wildly for water, then bawls off scene:

Spoken title 99

"Parker -- quick, water -- water!"

BACK: Crocket finishes the title, while Lorry keeps right on yelling and stamping her feet, and Crocket is almost beside himself with vexation and nervousness. Bob cannot help being greatly amused at Crocket's antics. Parker comes rushing in with a tray containing a carafe and glasses. With a gesture of relief. Crocket directs Parker to give Lorry a drink and do it quick. Just as Parker is about to fill the glass, he hears the door bell ring. Crocket and Bob hear the ring, too.

Scene 167

EXT. FRONT DOOR AUTREY HOME.

SEMI CU FLASH OF Allen as he finishes ringing the bell.

Scene 168

INT. LIVING FOOM

MED SHOT. Parker is just about to fill the glass for the impatiently waiting Lorry. Crocket says he will fall the glass, so Parker exits to admit Allen. Crocket is so nervous he spills the first glass.

Scane 169

INT. HALL

MED SHOT. Parker enters to front door and admits Allen, who exits into living room.

Scene 170

INT . LIVING ROOM

MED SHOT. Crocket is just handing the glass of water to Lorry to drink, but she refuses to take it, insisting that Crocket hold the glass while she drinks. Crocket, exasperated, is just about to do so, when Allen enters to the group, sees what Crocket is about to do and hastily prevents him from holding the glass of water for Lorry. Allen tells Crocket solemnly:

Spoken title 100

"Crocket, you're making an awful mistake. Every child should be trained to wait on itself."

INT. LIVING ROOM

SEMI CU of group. Allen speaks the title. Crocket resents Allen's advice, but feels that maybe Allen is right. So he puts the glass on the table and tells Lorry to take it. Lorry refuses and starts to set up an awful howl. Allen counsels Crocket to be firm, as a father should. But Lorry's howlings are too much for Crocket to stand, so he gives in and holds the glass of water for Lorry, whe reupon she stops her tantrum immediately and drinks with entire satisfaction. Allen shakes his head and bawls Crocket out for giving in to Lorry. Crocket retorts spitefully:

Spoken title 100-a

"You think you know so darn much about raising children -- I hope to heaven you get twins!"

BACK: Crocket finishes the title, and Allen comes back firmly:

Spoken title 101

land .

"Well, I'm going to train my orphan right from the start."

BACK: Allen finishes the title, but Crocket only gives him a withering look. Bob is enjoying the little tilt between the two old friends. Suddenly all three men look off as they hear Parker amouncing an arrival.

Scene 172

INT. LIVING ROOM (ENTRANCE INTO HALL)

SEMI CU of Parker. He says to Allen off scene:

Spoken title 102

"Mr. Allen, yours is here."

Scene 173

INP . LIVING ROOM

SEMI CU of Allen, Bob and Crocket. Allen is quite pleased that his orphan has arrived, as he figures he can, by his superior methods of child training, show up Crocket's inefficiency in handling children. He darts a meaning glance at Crocket, then with a welcoming gesture to Parker off scene, he calls out:

Spoken title 103

"Bring it in."

Scene 173 Cont. BACK: Allen speaks the title, ready and anxious to show Crocket up as a father.

Scene 174

INT . LIVING ROOM

MED SHOT. As Allen waits expectantly, Bob curiously and Crocket grouchily, Parker enters with a little boy of about eight (a little French or Belgiam kiddie) and brings him over to the group. Allen receives the boy beamingly. As he is making friends with the boy, a second boy, almost exactly like the first in size and dlookscomes up to Allen. Bob and Crocket both realize that Allen has drawn twins before Allen does, as he is so busy with the first boy that he doesn't see the second immediately. Then he catches sight of the twin and an awful suspicion dawns on him.

Scene 175

INT. LIVING ROOM

CU of Allen. He stares at the twins, unwilling to believe his own eyes.

Scene 176

INT. LIVING ROOM

SEMI CU of twins. They smile at their new daddy in a most friendly way.

Scene 177

INT. LIVING ROOM

CU of Allen. He realizes that he has drawn twins. Then suddenly his face shows that he has received an additional, an even worse shock.

Scene 178

INT. LIVING ROOM

SEMI CU of twins. A third boy, so much like the other two in size and appearance that there is no doubt that he is a brother, enters and lines up beside the other two — and all three grin in a friendly manner at their new daddy.

Scene 179

INT. LIVING ROOM

CV of Allen. He is too staggered for the moment to utter a word. His jaw falls and he stares off at his triplets dazedly.

INT. LIVING ROOM

CU of Bob. He is almost choking with suppressed laughter.

Scene 181

INT. LIVING ROOM

CU of Crocket. Maliciously pleased that his prayer (that Allen should draw twins) has been answered.

Scene 182

INT. LIVING R OOM

SEMI CU of Allen and triplets. With smiles and little foreign gestures the triplets make it known that they are delighted to have a new daddy. They all pile on him to kiss him, almost knocking him over. Allen is overpowered, both figuratively and literally, by all this affection.

Scene 183

INT. LIVING ROOM

SEMI CU of Crocket and Lorry, Lorry looks off at the triplets, evidently puzzled, then asks Crocket earnestly:

Spoken title 104

"Daddy, what makes so many of them?"

Back: Lorry earnestly speaks the title. Crocket is somewhat staggered at the question. He shakes his head and says he doesn't know.

Scene 184

INT. LIVING ROOM

MED SHOT. Allen is being kept mighty busy by the triplets, who are all talking and gesturing at once, trying to make themselves understood. Bob and Crocket come to Allen, who looks at them somewhat with the air of a man who knows he is going to the scaffold but has made up his mind to die bravely. Above all, he is in no mood to be kidded about his tragedy. What he is looking for is sympathy. He exclaims:

Spoken ti tle 104

"This is terrible -- terrible -- TERRIBLE!"

INT. LIVING ROOM

SEMI CU of Allen, Bob and Crocket. If Allen is looking for sympathy, he is going to be disappointed, for Crocket remarks with malicious sercasm:

Spoken title 106

"What are you hollering about?
Didn't you say yourself that
kids were no trouble at all?"

BACK: Crocket finishes the title, and Allen knowing that it is his own boomerang, has nothing to say. Then Bob, picking up Ruth's picture and greatly pleased with his own foresight, assumes a serious, sympathetic manner and tells Allen:

Spoken title 107

"Your mistake was that you didn't have the foresight to pick your orphan from a photograph."

Scene 186

INT . LIVING ROOM

CU of Bob. He finishes the title, looks at the picture, puts it back and is well pleased with his clever management, as he considers it.

Scene 187

INT. LIVING ROOM
MED SHOT. Allen glares at Bob and Crocket, who walk away. Lorry is already making friends with the boys, and they start to play. Allen is greatly relieved at having them off his neck for a while. Suddenly all three triplets rush over to Allen.

Scene 188

INT. LIVING ROOM

SEMI CU of Allen and triplets. They all ask Allen by pantomime, that they want a drink. This is Allen's chance (so he thinks) to show Crocket and Bob that he knows a thing or two about training children, not—withstanding their sarcastic slurs. He glances off at Crocket and Bob and says!

Spoken title 108

"Now you fellows are going to see how a regular father handles children."

INT. LIVING ROOM

CU of Allen. He finishes the title confidently.

Scene 191

INT . LIVING ROOM

SEMI CU of Crocket and Bobl They smile skeptically at Allen's remark, but are willing to be shown. They watch off scene to see what Allen will do.

Scene 192

INT. LIVING ROOM

MED SHOT. Allen leads the triplets over to the tray. containing the carafe of water and the glasses. He invites them smilingly: "Boys, help yourself -- and drink hearty." Crocket and Bob watch interestedly.

Scene 193

INT. LIVING ROOM

SEMI CU of Allen and triplets. The latter make no effort to wait on themselves with the water, but with energetic pantomime signify to Allen their intense desire for water. But they make no move to get it themselves despite Allen's determined pantomime in which he tries to get over to them that they must wait on themselves. Allen is very patient and determined. The triplets are very impatient and equally determined.

Scene 194

INT. LIVING ROOM

SEMI CU of Crocket and Bob, watching interestedly.

Scene 195

INT. LIVING ROOM

SEMI CU of Allen and triplets. All at once the triplets set up a howl. For a moment Allen, hating to give up and be ridiculed by Bob and Crocket, resolutely still tries to win his point. But the triple-voiced chorus is more than Allen can stand -- so he has to give in and hold the glass of water for the first triplet to drink, with the other two waiting their turn.

Scene 196

INT. LIVING ROOM

SEMI CU of Bob and Crocket. They grin off scene at Allen.

INT. LIVING ROOM

MED SHOT. The triplets having had their deink apiece, now join with Lorry and begin to remp and play noisily with the toys -especially using these that are noisiest and most dangerous to furniture. Both Allen and Crocket try to quiet the kiddies, but the latter don't want their playing stopped and beg to be permitted to continue. Bob enjoys the discomfiture of Crocket and Allen, then tells them to take their families out in the garden where there is more room and less furniture. Allen and Crocket herd their kiddies out of the room, while Bob looks on with a big grin. He feels that it is certainly a good joke on Crocket and Allen. He walks over to the window to see what further trouble the children are going to cause Crocket and Allen.

Scene 198

EXT . GARDEN

MULL VIEW. Crocket and Allen, with their kiddiss enter the garden to foreground. The kiddiss immediately gatxinto xaxii ght cantend begin to keep their daddies busy. Two of the triplets get into a fight, and Allen has to separate them. Lorry insists on reading to the other triplet, who grabs the book out of her hand. She at once flies to Crocket, in tears, and tells him her troubles. Crocket snatches the book out of the triplet's hand whereupon the child bawls and tells Allen. The two laddes immediately get into an argument as to which child was the aggressor.

Scene 199

INT. LIVING ROOM

SEMI CU of Bob at window. He turns from the window laughing heartily at the squabble he has witnessed in the garden between Crocket and Allen. As he catches sight of Ruth (off scene) his laughing stops with startling suddenness and he stares as he sees:

Scene 200

INT. LIVING ROOM

MED SHOT. Ruth entering from hall, pauses a little timiedly in the archway.

Scene 201

INT. LIVING ROOM

SEMI CU of Bob. Surprised and puzzled at finding a young lady in his home, he nevertheless quickly hides his astonishment and tries to appear at ease.

INT. LIVING ROOM

MED SHOT. Ruth enters to Bob rather timidly. Bob. secretly a little nervous, tries to appear polite and entirely at ease. Ruth smiles timidly and asks:

Spoken title 109

"I beg your pardonm but can you tell me if the old gentleman has returned?"

Scene 203

INT. LIVING ROOM

SEMI CU of Bob and Ruth. Ruth speaks the title. Bob is more puzzled than ever, but too well bred to show it. He replies by asking courteously:

Spoken ti tle 110

"I beg your pard on -- what old gentleman?"

BACK: Bob speaks the title. Ruth seems surprised that Bob does not understand, and explains:

Spoken title 111

"Why, Mr. Audrey."

Scene 204

INT. LIVING ROOM

CU of Bob -- astonished, then puzzled, then vaguely uneasy. He replies:

Spoken title 112

"I'm Mr. Audrey."

Scene 205

INT. LIVING ROOM

CU of Ruth. Her eyes open wide for a moment, as she thinks for the instant, that this may be the Mr. Audrey who adopted her. But she quickly banishes this idea, and feels sure that Bob is Mr. Audrey's son. So she explains:

Spoken title 113

"I mean old Mr. Audrey."

INT. LIVING R COM

CU of Bob. A look of uneasiness comes into his face again -- a vague presentiment that all is not as it should be. He replies:

Spoken ti tle 114

"I'm the only Mr. Audrey."

Scene 207

INT. LIVING ROOM

CU of Ruth. Her face shows astonishment, and it is a moment before she can master this sufficiently to speak. Her surprise is evidently pleasant, however, for she smiles with timid friendliness, looks at Bob with wide eyes and exlaims:

Spoken title 115

"Then you were expecting me -I'm Ruth Atkins."

Scene 208

INT. LIVING ROOM

CU of Bob. For the moment he is staggered, but by a great effort manages to regain his composure, as he does not want Ruth to know how he feels. He even manages, byt a supreme effort, to muster a feeble smile, a smile of fatherly welcome, as it were.

Scene 209

INT. LIVING ROOM

CU of Ruth. She looks at Bob timidly, hoping that he is pleased with her. Bob is so much younger than she had pictured her adopted father, and is so big and good looking, that Ruth feels a little mot touch of embarrassment naturally, at the first thought that this is her father.

Scene 210

INT. LIVING ROOM

SEMI CU of Ruth and Bob. Bob is still staring at Ruth, not in an unfriendly manner, but rather absently as if he were still a little dazed. He pulls himself together as he realizes that he must act like a gentleman and a father. He manages to mumble a "How do you do, Ruth?" and puts out his hand, which Ruth takes with a timid, friendly smile. Now that she feels as if they were acquainted, she says to Bob:

Spoken title 116

"You seemed greatly surprised at seeing me, Mr. Audrey."

BACK: Ruth finishes the title. Bob gropes for an excuse for his surprise, and stammers:

Spoken title 117

"Well -- I -- I didn't expect you to be so large for your size -- I mean, your age."

Scene 211

INT. LIVING ROOM

CU of Bob. As he stammeringly finishes the title, he is very uncomfortable and confused for the moment.

Scene 212

INT. LIVING ROOM

CU of Ruth. She seems surprised at Bob's remark. She replies:

Spoken title 118

"And I expected you to be ever so much older. But I'm really not large for my age -- I'm almost eighteen."

Back: Ruth finishes the title.

Scene 213

INT. LIVING ROOM

CU of Bob. His lips unconsciously form the word "Eighteen!" He realizes that the has adopted a young woman!

Scene 214

INT. LIVING ROOM

SEMI CU of Bob and Ruth. Ruth cannot help noticing Bob's expression of dismay, though he himself is probably not aware of it. She interprets this to mean that Bob is not pleased with her. Her lip trembles a little as she says:

Spoken title 119

"I'm afraid I haven't made a good impression - I'm afraid you're disappointed."

INT. LIVING ROOM

CU of Ruth. Her lip trembles, and tears threaten to

Scene 216

INT. LIVING ROOM

semi cu of Ruth and Bob. Bob sees that he has unintentionally hurt Ruth's feelings, and he clumsily
tries to assure her that she is entirely mistaken in
thinking him disappointed in her. Needless to say,
Bob is extremely uncomfortable at the prospect of
further tears, and he is greatly relieved when Ruth
smiles at him again, convinced that her foster father
really likes her. There is a somewhat embarrassed
silence between them. Bob does not know what to say
to make conversation, and Ruth, in view of what has
happened, is naturally waiting for Bob to take the
initiative. All at once Ruth puts her hand to her
forehead, and exclaims: "Oh, I feel so dreadfully -I'm afraid I'm going to faint!" She sways. Bob,
who is horrified at the thought of having a fainting
woman on his hands, supports her very clumsily,
holding her as far away from him as possible, and
exclaims frightenedly:

Spoken title 120

"Don't faint -- please don't faint!"

BACK: Bob finishes the title, but Ruth, already half fainting, ak sways worse than ever, keeping Bob very busy to hold her and keep her from falling. Bob is in a panic, helpless and greatly embarrassed.

Scene 217

EXT. GARDEN

MED SHOT. The kiddles are for the moment perfectly quiet and well behaved, playing in entire friendliness. Crocket and Allen decide that this is a favorable moment for them to sneak away for a little rest from their responsibilities. Without being noticed by the children, they sneak toward the house.

Scene 218

INT. LIVING ROOM
SEMI CU. Bob still has Ruth in his arms, and she is still threatening to faint. Bob is in a panic, He calls frantically off scene:

Spoken title 121

## "Parker! Katie! Farker! Katie!"

Back: Flash of Bob and Ruth, as he frantically calls for help.

Scene 219

INT. LIVING ROOM

FULL VIEW. Parker and Katie enter hurriedly in response to Bob's frantic call. At the same moment Crocket and Allen also enter, from the hall. Parker, Katie, Crocket and Allen all stop for a startled instant, at the sight.

Scene 220

INT. LIVING ROOM

SEMI CU FLASH of Crocket and Allen as they see, with astonishment, Bob holding a ylung woman in his arms.

Scene 221

INT. LIVING ROOM

FLASH SHMI CU of Parker and Katie. They stare an instant, then hurry forward.

Scene 222

INT. LIVING ROOM

MED SHOT. Parker and Katie enter hurriedly to Bob, who nervously tells them to do something for Ruth, quick. Ruth, who has not fainted entirely, now begins to feel a little better, waves Parker and Katie away and settles herself comfortably in Bob's Arms; much to his discomfiture. Crocket and Allen enter, and eye Bob sternly, with an air that says: "We demand an emplanation, but we don't think you're going to be able to furnish it." This still further increases Bob's embarrassment, and the realization that he is going to have to tell Crocket and Allen that Ruth is his adopted orphan (after rubbing it into them as he has done) makes him still more uncomfortable. Bob, knowing that his words are going to bring all kinds of sarcastic come-baks from Crocket and Allen, stammers:

Spoken title 122

"Mr. Crocket -- Mr. Allen -- Ruth Atkins, my -- my -- adopted daughter."

INT. LIVING ROOM

CU of Bob, He finishes the title, trying to appear unconcerned, but really mighty uncomfortable beneath.

Scene 224

INT. LIVING ROOM

SEMI CU of group. Both Crocket and Allen are astounded, but recover sufficiently to bow to Ruth. Then they glance covertly at Bob, trying to put as much irony and gloating into their manner as possible.

Scene 225

INT. LIVING ROOM

SEMI CU of Crocket and Allen as they glance with covert irony and gloating at Bob. They are delighted that Bob has "got his" after the way he has rubbed it into them.

Scene 226

INT . LIVING ROOM

CU of Bob, wincing under the looks of Crocket and Allen. His superior attitude toward them has proved a boomerang.

Scene 227

INT. LIVING ROOM

MED SHOT of entire group. Katie now takes charge of Ruth, who bows to the men, excuses herself on the ground of not feeling well, and exits with Katie. Parker also exits about his business. When Parker and Katie have gone, both Crocket and Allen turn on Bob with sarcastic, gloating smiles. They look at each other. Allen picks up Ruth's picture, says to Crocket "All ready," shows in Bob the photograph, and the two men in chorus tell Bob sarcastically:

Spoken title 123

"Your great mistake was that you didn't have the foresight to pick your orphan from a photograph!"

Scene 228

IMP. LIVING ROOM

SEMI CU of Crocket and Allen. They finish the title with great satisfaction at getting back at Bob so neatly. Allen forces the picture into Bob's unresisting hand.

7

INT. LIVING R COM

THE TRUE CU of Bob, holding photograch. He realizes that he has no come-back, so he merely glares at Crocket and Allen much as they glared at him under similar circumstances.

Scene 230

INT. LIVING ROOM

MED SHOT. Crocket and Allen continue to rub it into Bob, when suddenly they hear their youngsters crying off scene in the garden.

Scene 231

EXT. GARDEN

MED SHOT. FLASH OF Lorry and one of the triplets, both fighting over the same toy and bawling at the top of their voice.

Scene 232

INT. LIVING ROOM

MED SHOT. Crocket and Allen realize that they are needed in the garden, and are reluctantly forced to give up kidding Bob in order to look after their own orphans. They exit hurriedly. Bob leans against the wall - absolutely flabbergasted.

Scene 233

INT. LIVING ROOM

CU of Bob. He looks at the picture in his hand and puts it down gloomily, then as he thinks of his mother as a solution of his troubles, he exits to go to a desk and write a telegram.

Scene 234

INT . LIVING ROOM

SEMI CU. Bob enters to desk, sits down, opens desk, takes out telegraph blank, picks up pencil and starts to write. After bob has written a moment, show:

INSERT of telegraph blank, on which the pencil in Bob's hand writes as follows:

Mother for the love of Mike come home quick. My orphan is eighteen.

Bob

FADE OUT .

MODEL NIGHT SECHENCE TO FOLLOW.

(NOTE: This sequence to be preceded by night sequence.)

FADE IN.

Subtitle 124

The morning after ---

FADE OUT.

FADE IN

Scene 235

INT. LIVING ROOM.

FULL VIEW. Crocket, Allen, Bob and Walters are all asleep in various funny postures. Crocket is asleep in a chair, the danny quacky-doodle and a doll in his hands. Allen is also asleep, on a settee, a tray of food across his knees. Bob is sleeping in a chair, clutching a bottle of medicine and a spoon. Walters has the water carafe in one hand and a glass in the other.

Scene 236

INT. LIVING ROOM

CU FLASHES of the various men, asleep.

Scene 237

INT. HALL. STAIRS.

SEMI CU of Parker, asleep at foot of with the little soldier hat on his head and the toy horn still held to his lips.

Scene 238

INT. HALL. TOP OF STAIRS.

FULL VIEW. Parker is snoozing at the foot of the stairs, with the little soldier hat on his head and the toy horn still held to his lips.

Scene 238

INT. HALL. TOP OF STAIRS.

FULL VIEW. Parker is snoozing at the foot of the stairs when the kiddies, headed by Lorry, come piling down the stairs in their night-clothes, carrying their clothing with them.

INT. HALL. FOOT OF STAIRS.

CU of Parker, He is wakened suddenly by the noise of the children. Involuntarily, he starts to blow the horn, not yet fully awake.

Scene 240

INT. HALL

FULL VIEW. The kiddies come piling down the stairs; perhaps some them down the bannister. Parker is somewhat dazed as they dash past him.

Scene 241

INT. LIVING ROOM

MED SHOT. All four daddies awake with a start, and involunatarily each gets in instant readiness his respective emergency outfit — Crocket, the quakky-doodle, Bob, the medicine, etc. They are not yet fully awake, and act thus from force of habit.

Next moment the kiddies rush in and demand that their daddies dress them. Bob looks somewhat frightened, as if he was afraid Ruth too was in the crowd. He is much relieved to find she is not. Clumsily, Crocket looks at the little bundle of vlothes Lorry hands him, while is almost swamped with the demands on him, and Walters is all at sea about dressing little Uncle Sammy. Crocket whispers to was walters that perhaps it would be more proper to dress the girls separately from the boys. Walters agrees, and they call Parker and have him put a screen to separate the sexes.

Scene 242

INT. LIVING ROOM

SEMI CU of Crocket, Walters, Lorry and Uncle Sammy. Neither Crocket nor Walters knows how to go about dressing the little girls. Crocket is covertly watching Walters to get pointers from him, but as Walters is doing the same, they both catch sight each other in the act and then know that nothing is to be learned in this way. They both hold up some of the little garments and study them with as puzzled expressions as if they this was the most difficult problem in the world.

INT. LIVING ROOM

SEMI CU of Allen and the triplets. All the triplets want to be dressed at once, and Allen is mighty busy trying to get the clothing properly separated and at the same time pacifying the triplets. Bob comes in and grins at Allen. The latter bawls Bob out and demands that he lend a hand, which Bob clumsily tries to do.

FADE OUT

FADE IN

Subtatle 125

While far from these troubled scenes --

FADE OUT.

FADE IN

Scene 244

EXT. BEACH. (FINE HOTEL IN BACKGROUND.)

FULL VIEW. A good atmosphere shot, showing phenty of bathers, and usual beach "Scenery". In the foreground Mrs. Andrey and Bobette are seated under an umbrella. Mrs. Audrey is reading a book comfortably.

Scene 245

EXT. BEACH

SEMI CU of Mrs. Audrey and Bobette. Mrs. Audrey looks off toward the water, then turns to Bobette and says:

Spoken title 126

"It's simply remarkable how much better Uncle George is getting."

Back: Mrs. Audrey finishes the title, smiles and points off scene where Uncle George is just about to show a pair of bathing beauties what a wicked swimmer he is. Bobette follows her mother's glance. They both smile broadly as they see:

EXT. BEACH

FULL VIEW. (As seen by Mrs. Audrey and Bobette.)
Uncle George, a thin but spry old codger of about
sixty odd, is grinning and handing out a great line
of talk to a couple of bathing beauties. He is
telling them how good he is. To prove it, he says:
"Now watch me." He makes a funny dive into the surf,
while the two chickens almost expire from laughter.

Scene 247

EXT. BEACH.

MED SHOT. Both Mrs. Audrey and Bobette have a good laugh over Uncle George. A bell boy enters with a telegram for Mrs. Audrey. He gives it to her. Mrs. Audrey tells him to wait. She opens the telegram, while Bobette is curious to know what it contains. Mrs. Audrey reads the telegram.

INSERT OF BOB'S TELEGRAM to his mother.

Scene 248

EXT. BEACH

SEMI CU of Mrs. Audrey and Bobette. They both look at each other in surprise. Then Mrs. Audrey smiles and says to Bobette, "It's the best that could have happened to teach him a lesson. I'm going to make him handle Ruth himself — it will do him a lot of good." Bobette agrees heartily with her mother's sentiments. Mrs. Audrey makes up her mind, asks the bell boy for a telegraph blank. He gives it to her and she starts to write a reply to Bob's urgent wire. She and Bobette both smile as Bobette reads what her mother is writing.

FADE OUT.

FADE IN

Subtitle 127

After forty minutes of tireless endeavor on the part of the daddies ---

FADE OUT.

FADE IN

Scene 249

MAXIE INT. LIVING ROOM.

MED SHOT. The kiddies are dressed -- after a fashion, at least -- and the daddies are almost all in. Some of the children's clothes are on backward, but that they have been able to dress the children at all is enough for the daddies. Bob turns to the other men now and sasy:

Spoken title 128

"Look here, you fellows will have to take your families to your own homes. I've got to have quiet here, so I can work."

Scene 250

INT. LIVING ROOM

SEMI CU of Group. Bob speaks the title and Allen and Walters, though they look a little sore, start to get their kiddles ready for departure. But Crocket steps up to Bob and says Flatly:

Spoken title 129

"I'm not going back to Pittsburg and face my friends with a little girl on my hands. I'm going to stay right here!"

Scene 251

INT. LIVI G ROOM

SEMI CU of Crocket and Bob. Crocket speaks the title stubbornly. Bob protests and tries to show Crocket the inconvenience (to Bob) of having Crocket and Lorry living at his home. But Crocket firmly declares that he is going to stay. Bob is forced to give in, though he doesn't like the idea at all. Bob is feeling rather peeved how, so he tells all the daddies to take their kiddies outside, so he can work.

UNT. LIVING ROOM

MED SHOT. Bob shoos all the daddies and their orphans out of the room, then he exits to go into his study to work.

Scene 253

INT. BOB'S STUDY

FULL VIEW. This is typically the practical work-shop of a busy writer -- no frills. It is in a state of disorder characteristic of a busy literary man. This should register clearly, for contrast in the next sequence.

Bob enters, sits down at his desk and startm2 to fuss with some pages of manuscript, while he tries to compose his mind so he can concentrate on his work. Parker enters with a telegram, and exits.

Scene 254

INT. STUDY.

SEMI CU of Bob. He opens the telegram eagerly, fully expecting to read that his mother is coming home at once to relieve him of his worries. He reads:

INSERT OF TELEGRAM as follows:

Sorry you are so worried. Wish I could help you but impossible to leave Uncle George now. He needs me. With love Mother.

Scene 255

INT. STUDY.

CU of Bob. As he finishes reading his mother's telegram and realizes that for a time at least he is going to be obliged to take care of Ruth, he looks utterly aghast.

FADE IN

Subtitle 130

Being of a domestic nature, Ruth immediately decided that Bob's study was a disgrace to any good housewife.

FADE OUT.

FADE IN

Scene 256

INT. BOB'S STUDY

FULL VIEW. The study is in its state of character - istic disorder. The door opens and Ruth enters, pauses in the doorway a little timidly for a moment.

Scene 257

INT. BOB'S STUDY

CU of Ruth. She sees that there is nobody in the study and is pleased at this as she wants to give Bob a surprise by tidying and beautifying his study. She has several picturee under one arm, some ribbon for making bows on the window curtains, a bunch of flowers that she has picked in the garden, a table runner that she intends to put on his desk and a fancy lamp shade to adorn Bob's very plain and practical desk light. She is fairly loaded down with various objects of adornment for the room. She exits forward.

Scene 258

INT. BOB'S STUDY

MED SHOT. Ruth comes up to the desk and puts the things down on it, then she glances around as if she felt sorry for Bob at having such an unattractive study. She decides what to do first, picks up the ribbon which is cut in proper length, goes over to the windows and starts to tie a big bow on the curtain. She quickly and deftly ties bows on the curtains. They look as if they would be just the thing for a young ladyes boudoir.

INT. STUDY

SEMI CU of Ruth. She stands off a little and admires her handiwork. She is sure that Bob will be simply delighted with the result. Then she turns and exits to go to desk.

Scene 260

INT. STUDY

MED SHOT. Ruth comes up to the desk, picks up a picture and looks at it to decide on just what part of the wall to hang it.

INSERT OF PICTURE. It should be an extremely sentimental subject -- just the kind that would annoy and embarrass a confirmed bachelor like Bob.

Back: Ruth picks up tack hammer and some tacks, studies the wall a moment pix pointing at it with the tack hammer as if visualizing the exact effect, then goes over to wall and starts to hang picture.

Scene 261

INT. STUDY

FULL VIEW. Ruth stands off a little to admire the effect of the picture. Parker enters with the morning mail but stops, greatly shocked as he sees what is going one.

Scene 262

INT. STUDY.

CU of Parker. He glances about and registers shock as he sees:

INSERT OF WINDOW CURTAINS showing big bows of ribbon conspicuously.

Back: Parker gasps, looks off again and sees:

INSERT OF PICTURE that Ruth has just hung on wall.

Back: Parker is shocked - he knows Bob will have a fit when he sees the new decorations. But it is none of Parker's business, so he exits to put letters on desk.

INT. STUDY

MED SHOT. Ruth is crossing from the wall to desk to proceed with the next item of decoration. Parker comes up taxtex taxted to the desk worriedly, notes the additional decorative material on the desk, but amagine conceals his worry, puts down the letters, bows and exits. Ruth, who hasn't the slightest doubt but that Bob will be entirely pleased with everything she is doing, now starts in to tidy up the desk. First of all, she quickly takes all the paper off the desk and shoves them into various desk drawers in order to make room for the flowers, the embroidered table runner, etc. She places the table runner neatly on the desk and puts a vase of flowers on it, thus completely taking up the most practical within writing space that the desk affords. This done, she places the lamp shade on the desk light and views the result with smiling satisfaction. There is another picture yet to be hung. She looks at it, admiringly.

INSERT OF PICTURE. This should be a very happy family group showing parents and a large family of children of various sizes.

Scene 264

INT. STUDY

MED SHOT. Ruth picks up the picture, tack hammer and tacks, goes over to the wall, and starts to put the picture.up.

Scene 265

INT. LIVING ROOM

FULL VIEW. Parker is about his work. He is worried though, and glances apprehensively toward the study door Bob enters from the hall, passes Parker, speaks to him and exits into study, while Parker gazes after him wondering what Bob will do when he sees what Ruth has done to the study.

INT. STUDY

FULL VIEW. Ruth's back is to Bob as he opens the door and catches sight of the transformation that has taken place.

Scene 267

INT. STUDY

CU of Bob. He can scarcely believe his eyes at what he sees. His glance wanders we weat dazedly about the room.

Scene 268

INT. STUDY

PAN SHOT of the various decorative details that Bob sees.

Scene 269

INT. STUDY

CU of Bob utterly flabbergasted. He starts forward to demand an explanation.

Scene 270

INT. STUDY

MED SHOT. Ruth turns as Bob enters. She interprets his look to mean that he is pleasantly surprised. She looks at him radiantly, thinking that she has pleased him greatly, and exclaims:

Spoken title 131

"Doesn't it look lovely?"

Scene 271

INT. STUDY

CU of Ruth. She finishes the title with girlish enthusiasm.

1

INT. STUDY

CU of Bob. Bob, though greatly displeased with the feminine appearance of his work shop, is too much of a gentheman to hurt Ruth's feelings so he forces a sickly smile and nods in half-hearted assent.

Scene 273

INT. STUDY

SEMI CU of Ruth and Bob. Ruth places Bob's work-chair for him and tells him to sit down, which he does somewhat nervously. Ruth hands him the morning mail to look over, then, notw wishing to disturb him, she smilingly backs toward the door that opens into back hall. Bob is afraid to look up and pretends to be absorbed in reading a letter.

Scene 274

INT. STUDY

MED SHOT. Ruth exits out of the door into the back hall. Almost the moment she is out of the room, Parker enters through door from living room. Bob looks up, sees Parker and rather testily calls the latter over to him. He points at the desk and at the other evidences of Ruth's work, and exclaims: "You're a nice one, Parker. You know I never allow anyone in my study. Why did you let her do all this?" Parker defends himself by saying:

Spoken title 132

"I knew you wouldn't like it, sir -- but of course, I couldn't stop the young lady."

Scene 275

INT. STUDY

SEMI CU of Bob and Parker. Parker finishes the title and Bob is forced to admit that Parker is not to blame. He says: "Oh, well, Parker, I guess it wasn't your fault after all." Bob resumes reading the mail. Parker asks him:

Spoken title 133

"Your breakfast is ready, sir. Shall I serve it here in the study?"

Sumitro

Scene 275 continued.

Back: Parker finishes the title and Bob replies impatiently:

Spoken title 134

"I don't want any breakfast."

Back: Bob finishes the title wery emphatically. Parker says: "Very well, sir," and exits toward living room door.

Scene 276

INT. STUDY

FULL VIEW. Parker exits through door into living room. Just as he has gone, the door opening into back hall opens and Ruth enters with tray containing a most generous breakfast. Ruth is smiling, pleased at the thought that she is being of help to Bob. Bob throught that she is being of help to Bob. Bob throught that looks up and sees Ruth with the tray of food.

Scene 277

INT. STUDY

CU of Bob, surprised and inwardly exasperated at the sight of Ruth with the tray of breakfast.

Scene 278

INT. STUDY

CU of Ruth, smiling off scene at Bob in friendly fashion. She is sure that he is very glad to see her bringing his breakfast.

Scene 279

INT. STUDY

MED SHOT. Ruth comes up to the desk and clearing a space for it, puts the tray down. Bob is greatly annoyed but tries to be pleasant as he explains to Ruth

Spoken title 135

"Thank you, Ruth, -- but I don't care for any breakfast this morning."

INT. STUDY

SEMI CU of Bob and Ruth. Bob finishes the title but Ruth is not to be put off so easily. She tells Bob earnestly:

Spoken title 136

"It isn't good for you to go without breakfast -- I really can't let you do it."

Back: Ruth speaks the title sincerely concerned for Bob's welfare. Bob protests a little further, but as Ruth gently but firmly insists, he finally gives in and Ruth fusses with the tray, arranging everything daintily for Bob. She stands watching until Bob actually starts to eat, then she exits toward door leading to back hall.

Scene 281

INT. STUDY

MED SHOT. Ruth exits through door leading into back hall. As soon as she is gone, Bob gets up, sneaks to door opening into living room, opens it and beckons off scene to Parker. A moment later Parker enters and Bob and he cross to desk, where Bob tells Parker to sneak out with the tray of breakfast and be sure not let Ruth see him. Parker shares a good deal of Bob's worry over the situation; as he picks up the tray and moves to the door with it, he looks off the see that Ruth is not in sight, and exits into living room. Bob, with a feeling of at least temporary relief, sits down at his desk with the expectation of settling down to work.

Scene 282

INT. STUDY

SEMI CU of Bob. The desk in front of him in its present state, is entirely impractical for writing purposes. He irritably moves the vase of flowers to the floor, wads up the embroidered runner and throws it after it, takes the lamp shade and sails it off scene, then starts to look for his papers. He cannot find them, is much annoyed, then starts to rummage through the drawers of the desk where he finally locates the manuscript sheets he is looking for. Bob makes a determined effort to concentrate his thoughts on his work. He bends over his work, thinking hard trying to get an idea to continue the story.

INT. LIVING ROOM

MED SHOT. Ruth comes in and goes over to the piano. She sits down and turns the sheets of music on the piano, looking for something to play.

Scene 284

INT. STUDY

SEMI CU of Bob. He gets an idea and starts to write. After he has written a moment, show

INSERT OF PAGE OF MANUSCRIPT on which are written several lines and on which the pencil in Bob's hand writes several additional words.

Back: Bob continues to write.

Scene 285

INT. LIVING ROOM

SEMI CU of Ruth at piano. She starts playing a lively air -- and her action gets over that she is playing pretty loud.

(INSERT OF RUTH'S HANDS striking the keys.)

Scene 286

INT. STUDY

SEMI CU of Bob. He hears the piano in the living room. It disturbs his thoughts and he looks up and off from his writing with annoyance.

Scene 287

INT. LIVING BOOM

SEMI CU of Ruth, playing the piano vigorously.

INT. STUDY

SEMI CU of Bob. He is greatly annoyed at the music, tries to concentrate, finds this impossible, gazes with a baffled look at what he has written.

INSERT of what Bob has written -- several lines.

BACK: Bob tries very hard to recover his lost inspiration and call back the idea, but is unable to do so because of the music. He looks off in the direction of it angrily, then gives up trying to write any more, snatches up the sheet on which he has wrix been writing, wads it up and slams it into the waste basket.

FADE OUT.

FADE IN

Subtitle 137

Two weeks had passed -- and Ruth was secretly preparing herself to be of still greater usefulness.

FADE OUT.

FADE IN

Scene 289

INT. RUTH'S BEDROOM

MED SHOT. Ruth is seated at a table on which is a typewriter. She is laboriously typing, employing about one finger of each hand and utterly absorbed in the work.

Scene 290

INT. RUTH'S BEDRO OM

CU of Ruth. She is typing away. She is still very short on experience, but long on determination and ambition. She looks at what she has written and is evidently pleased. She continues her one-finger typing.

Scene 291

INT. RUTH'S BEDROOM

MED SHOT. Convinced that she is now competent to do Bob's typing, and eager to be of help to him, Ruth gets up, picks up the typewriter and staggering a little under its weight, exits from the room with it.

Scene 292

INT. STUDY.

FULL VIEW. The room still bears a few reminders of Ruth's decorative plans. The two pictures are still on the wall, perhaps the curtains are still tied with ribbons, but Bob's desk is in its old professional disorder. Bob is walking up and down the room trying to recover his lost idea. As he comes up to the desk, he stops and glances down at the sheet of paper on which he has been writing.

INSERT OF SHEET OF PAFER on which Bob has written exactly the same line that we showed at the end of the last sequence.

SNENE 293

INT. STUDY

SEMI CU of Bob. He gazes at the sheet of paper on the desk, racks his brain trying to give birth to the desired idea. He picks up the paper and atudies it, trying to get inspiration from the lines he has written, Suddenly he thinks he has the idea. He throws himself into a chair and poises his pencil trying to get the idea into words before starting to write.

Scene 294

INT. LIVING ROOM

MED SHOT. Ruth, staggering under the weight of the typewriter, enters to study door, and as her hands are both occupied, she knocks at the door by bumping her head against it.

Scene 295

INT. STUDY

SEMI CU of Bob. He is so absorbed in letting his idea take form in his mind before he writes, that he does not hear Ruth's light knocking.

Scene 296

INT. LIVING ROOM

SEMI CU of Bob's study door of Ruth. She pushes the door open and exits into study.

Scene 297

INT. STUDY

SEMI CU of Ruth. She looks off toward Bob rather timidly, a little afraid that she should not have interrupted him.

18

INT. STUDY

SEMI CU of Bob. He is writing and so absorbed that he does not notice Ruth's entrance.

Scene 299

INT. STUDY

MED SHOT. Ruth comes up to the desk, Bob still too absorbed to notice her. As she reaches the desk, her strength gives out and she lets the typewriter down on the desk with a bang. Bob is startled, almost jumps out of his chair. He looks at Ruth with an exasperation that he is not entirely unable to conceal, and stares at the typewriter wonderingly. Ruth is covered with embarrassment and apologizes:

Spoken title 138

"I wanted to surprise you ---"

Scene 300

INT. STUDY

SEMI CU of Ruth and Bob. Ruth says this much then continues:

Spoken title 139

"--- I've learned to typewrite, and I'm going to type all your stories."

Back: Ruth finishes the title and it is so evident that she is anxious to be of help, that Bob feels his annoyance melting. But as he realizes how she is interfering with his work, the old feeling of annoyance comes over him again. He says to her, patiently trying to hide his exasperation: "But Ruth, I don't want you to do any work. I'm sure that mother wouldn't like it at all." Ruth smiles and replies: "O, I wouldn't mind it in the least -- I'll like it." 'So Bob looks at her helplessly as she picks up a page of manuscript taken from the earlier part of his story, puts it in the typewriter, sits down and starts to type busily with one finger of each hand. Bob watches her in a helpless, resigned manner, then tries to resume his work.

INT. STUDY

CU of Bob. He tries to concentrate on his writing, but the thump, thump of Ruth's typewriter distracts him beyond en urance. He looks off at her in exasperation.

scene 302-3

INT. STUDY

CU of Ruth. She is typing away with one finger, hitting keys with not much skill but a whole lot of energy.

Scene 304

INT. STUDY

CU of Bob. Exasperated almost beyond endurance, but not willing to hurt Ruth's feelings by telling her ta stop.

Scene 305

EXT. GARDEN

FULL VIEW. Crocket is trying to run away from Lorry. She is pursuing him. She falls and rocket makes his escape.

Scene 306

EXT. GARDEN

SEMI CU of Lorry. She starts to cry bitterly and loudly, bot because of the fall and because her daddy has run away from her.

Scene 307

INT. STUDY

SEMI CU of Ruth.and Bob. They both hear Lorry crying out in the garden.

EXT. GARDEN.

SEMI CU of Lorry, crying as though her heart would break.

Scene 309

INT. STUDY

SEMI CU of Bob and Ruth. Ruth says to Bob: "I'd better go out and see what's the trouble with Lorry." Bob, glad to be rid of the noise of the typewriter, replies: "Yes, I think you'd better." Ruth exits. Bob stares after her somewhat absent-mindedly.

Scene 310

INT. STUDY

MED SHOT. Ruth exits through French door to go into the garden.

Scene 310a

INT. STUDY

CU of Bob. He is still gazing off somewhat absently after Ruth. He picks up a pencil and unconsciously starts to put on paper the thing that is uppermost in his mind. He scribbles Ruth's name several times without realizing what he is doing.

INSERT of page with Ruth's name written several times and the pencil writing it again rather slowly.

Scene 311

I T. LIVING ROOM

FULL VIEW. Crocket' comes puffing into the room all out of Breath. He takes out a handkerchief, wipes his forehead. He sinks into a chair, tries to get his breath.

Scene 312

EXT. GARDEN

MED SHOT. Ruth has the weeping Lorry in her arms and is comforting her tenderly.

INT. BOB'S STUDY

MED SHOT. Bob is walking thoughtfully and a little nervously trying to get his mind in working order again. Near the window he stops and looks out in the garden.

Scene 314

EXT. GARDEN.

FULL VIEW. A pretty shot of Ruth and Lorry as seen by Bob. Ruth is comforting Lorry and the latter's sad expression is changing to a more cheerful one under Ruth's comforting attention.

Scene 315

INT. STUDY

SEMI CU of Bob at window. He looks off at Ruth and Lorry and his face shows a deeper interest than he himself is probably aware of.

Scene 516

INT. STUDY

MED SHOT. Bob is gazing out into the garden at Ruth somewhat absently. rocket opens the door of the study but Bob is too preoccupied for the moment to hear him. rocket walks up behind him very quietly.

Scene 317

INT. STUDY

SEMI CU of Bob and Crocket. Bob turns quickly as he hears Crocket., but not before the latter has looked out of the window and seen what Bob is looking at. He eyes Bob suspiciously. Bob is rather uncomfortable and tries to alibi his interest in Ruth by remarking pleasantly:

Spoken title 140

"Your orphan and my orphan seem to be getting along fine."
continues.

Scene 317 continued

Back: Bob finishes title. Crocket's suspicions are quieted. But he does not at all share Bob s pleasant feeling toward the orphans. He looks at Bob sourly and exclaims:

Spoken title 141

"Well, as far as my orphan's concerned, I'm having Rivers take legal action to get rid of her immediately!"

Scene 318

INT. STUDY

CU of Crocket. He finishes with title and adds emphatically:

apoken title 142

"Another week of this -- and I'll go cray!"

Scene 319

INT. STUDY

SEMI CU of Crocket and Bob. Crocket finishes title and keeps on raving. Bob gets out of patience, calls Crocket's attention to the manuscript on his desk and tells him, womewhat irritably: "You'll have to take your family troubles out of here I've got to have peace and quiet so I can work. rocket, mumbling and grumbling, exits.

Scene 320

INT. STUDY

MED SHOT. Crocket is starting to exit toward French doors when he sees Lorry in the garden. He quickly turns about and exits into living room instead. Bob starts to go back to his desk, and the, as he catches sight of Ruth outside in the garden, he wavers.

Scene 321

INT. STUDY

CU of Bob. He looks out in the garden, strangely attracted.

EXT. GARDEN

FULL VIE W. Pretty scene of Ruth and Lorry together.

Scene 323

INT. STUDY

CU of Bob. He feels an impulse to go out and talk to Ruth; a sudden desire to be near her that he does not himself quite understand. Somewhat hesitantly he starts to exit to join Ruth in the garden.

Scene 324

INT . STUDY

MED SHOT. Bob Grosses to French doors, opens them and exits to go into the garden.

Scene 324-a

EXT. GARDEN

FULL VIEW. Bob, still somewhat uneasy and embarrassed at the thought that he is deliberately seeking Ruth, comes up to Ruth and Lorry in foreground. Ruth is very glad to see Bob and also surprised. Lorry scampers away to play. Bob somewhat clumsily tries to make conversation and they chat for a moment. Bob says somewhat reminisciently:

Spoken title 143

"I suppose you were disappointed when you found out I wans't an old gentleman."

Scene 325

EXT. GARDEN

semi cu of Ruth and Bob. Bob finishes the title and is secretly anxious about what Ruth will reply. Ruth smiles, looks into his eyes and replies frankly:

Spoken title 144

"No -- I was glad."

Back: Ruth finishes the title and Bob is secretly thrilled at the thought that perhaps Ruth likes him.

continued.

Scene 325 contined.

At the same time he is very much afraid of her and of himself and does not fully understand his own emotions. As for Ruth, she is greatly encouraged bythis first touch of comradship Bob has ever shown her. They talk for a moment then Ruth asks:

Spoken title 145

"Do you know why I came to America to be adopted?"

Scene 325 a

EXT. GARDEN

CU of Ruth as she finishes title and her face becomes very earnest and wistful. She answers her own question by saying:

Spoken title 146

"It was because I hoped to interest you in the poor, dear little war orphans of Europe ---"

Scene 326

EXT. GARDEN

SEMI CU of Ruth and Bob. Ruth speaks this much of the title but further conversation is interrupted as they both look off and see Mrs. Audrey and Bobette drive up in a taxi. Rivers is with them.

Scene 327

EXT. GARDEN (DRIVEWAY)

FULL VIEW. Mrs. Audrey and Bobette in taxi drive up into foreground. They catch sight of Bob and Ruth and wave a greeting to them.

Scene 328

EXT. GARDEN

SEMI CU of Ruth and Bob. Bob is surprised at seeing the family arrive -- He waves back at them, tells Ruth it is his mother and sister and exits with Ruth to meet them.

EXT. GARDEN

MED SHOT. Rivers Helps Mrs. Audrey and Bobette out of the taxi, pays the driver and the machine drives away as Bob and Ruth come up to the group.

Scene 330

EXT. GARDEN.

SEMI CU of the group. Bob kisses his mother and Bobette. Then Both Mrs. Audrey and Bobette look at Ruth with approval. Bob, feeling suddenly embarrassed and uncomfortable, introduces Ruth somewhat haltingly to his mother, saying:

Spoken title 147

"Mother, this is Ruth, ,y -- my -- adopted -- daughter."

Back: Bob somewhat stammeringly finishes the title.
Mrs. Audrey beams on Ruth, takes her in her arms with
motherly affection, kisses her, then introduces her
to Rivers. Then she introduces Ruth to Bobette. The
two girls kiss each other, each showing an evident
liking for the other. Bobette puts an arm around
Ruth and exits with her toward the house. Rivers
takes the bags and follows. Mrs. Audrey looks after
them smilingly, then turns to Bob and says with enthusiasm:

Spoken title 148

"Bobbie, I think Ruth is simply adorable."

Scene 331

EXT. GARDEN

SEMI CU of Bob and his mother. Mrs. Audrey finishes title. Way down in his heart Bob thinks so too, though he is afraid to admit it to his mother. He feels that he must carry out his old pose of woman hater, so he replies with seeming casualness:

Spoken title 139

"Oh, yes, she's very pretty and charming -but I find that I can't war do any work since she's been here."

Back: Flash of Bob as he finishes title.

EXT. GARDEN

CU of Mrs. Audrey. Mrs. Audrey makes a shrewd guess as to the probably nature of Bob's trouble but she pretends entire innocence as she replies:

Spoken title 150

"Now Bobbie, you go right into your study -- and I'll see that Ruth doesn't disturb you any more."

Back: She speaks the title with apparent innocente as if she wanted to do Bob a great favor by keeping Ruth sway.

Scene 333

EXT. GARDEN

MED SHOT. Bob exits into his study in background through the French doors; Mrs. Audrey exits to go into the house through the front door.

Scene 334

INT. HALL

MED SHOT. As Mrs. Audrey enters the hall, Crocket comes by, closely followed by Lorry who is driving him with a rope harness. Mrs. Audrey stops them and pretending surprise and pleasure, looks at little Lorry admiringly, and exclaims to Crocket:

Spoken title 151

"How do you do, Mr. Crocket? Who is that cunning little girl?"

Scene 335

INT. HALL

SEMI CU of Crocket and Mrs. Audrey. Mrs. Audrey finishes title. Crocket replies sourly:

Spoken title 152

"That cunning little girl is the little boy that I was supposed to get."

continued.

Scene 335 continued.

Back: Crocket finishes the title and eyes Mrs.
Audrey somewhat suspiciously as if he thought
that maybe she had a hand in the deception. Lorry
demands now that her daddy entertain her by continuing
the drive through the house. Crocket submits grumblingly.

Scene 336

INT. HALLWAY

MED SHOT. Mrs. Audrey smiles as she watches Crocket and Lorry disappear, then she exits to go into the living room.

Scene 337

INT. LIVING ROOM

MED SHOT. Rivers, Ruth and Bobette are seated chatting. Ruth and Bobette are doing most of the talking and Rivers of course is waiting for a chance to get Bobette away. Mrs. Audrey enters, comes up to group and greets them. She starts to talk to Ruth in particular. As Ruth and Mrs. Audrey get into interested conversation, Rivers and Bobette excuse themselves and exit. Now that they are gone, Mrs. Audrey feels free to talk to Ruth on intimate matters.

Scene 338

INT. LIVING ROOM

SEMI CU of Mrs. Audrey and Ruth. Mrs. Audrey puts her hand on Ruth's shoulder with motherly kindness and make asks:

Spoken title 153

"Well, Ruth, how have you and Bobbie been getting along?"

Back! Mrs. Audrey finishes the title. Ruth replies earnestly:

Spoken title 154

"I've tried to take care of him for you -- but sometimes I'm afraid he doesn't like me."

ar.

INT. LIVING ROOM

CU of Ruth. She finishes the title very earnestly and warried at the thought of Bob's possible dislike.

Scene 340

INT. LIVING ROOM

CU of Mrs. Audrey. She reassures Ruth kindly:

Spoken title 155

"Wh, no -- that's just Bob's way. He's like that even to his own sister."

Scene 341

INT. LIVING ROOM

SEMI CU of Ruth and Mrs. Audrey. Mrs. Audrey speaks
the title reassuringly and Ruth feels greatly relieved.
She says to Mrs. Audrey: "And you don't think he'd
mind if I went in now to talk to him about something
that I've been wanting to tell him about for a long
time?" Mrs. Audrey smiles and says: "Why certainly
not, Ruth; go right ahead. He'll be only too
glad to talk to you! Ruth, feeling quire confident now
that she will get a pleasant reception, gets up to
exit into Bob's study. Mrs. Audrey looks after her with
a benevolent, slightly amused smile.

Scene 342

INT. LIVING ROOM

MED SHOT. Ruth enters to study door, knocks lightly and at the same time turns the knob. She wears an eager look at the thought that perhaps she is going to interest Bob in helping the little war orphans. She exits into study,

INT . STUDY

MED SHOT. Bob is just settling down to work and on the verge of getting the idea that has eluded him so long, when he hears Ruth enter.

Scene 344

INT. STUDY

SEMI CU of Bob. He looks up greatly disturbed and annoyed at the interruption.

Scene 345 INT. STUDY

SEMI GU of Ruth as she hesitates a little at the sight of Bob's irritable look.

Scene 346 · INT. STUDY

SEMI CU of Bob. He tries to hide his irritation and look pleasant as he sees Ruth but he doesn't look any too pleasant at that. Ruth enters to Bob abd he looks fairly pleasant now. She feels reassured and says to Bob with a winning smile:

Spoken title 156 "I want to have a serious talk with you -- about the little war orphans --"

Scene 347 INT. STUDY

CU of Bob. Bob, who is very anxious to go ahead with his work, puts down his pencil with an air of barely concealed impatience and tries to appear attentive.

Scene 348 INT. STUDY

CU of Rath. She looks at Bob eagerly, wistfully, her whole soul in her subject. She continues:

Spoken title 137 "These tiny, helpless tots were the war's greatest tragedy ---"

Back: Ruth speaks the title and goes on to tell Bob about some of the pathetic scenes witnessed on the battle field.

DISSOLVE OUT AND INTO

Scene 349 EXT. RUINED COTTAGE - FRENCH VILLAGE STREET

FULL VIEW. This is a humble, picturesque little cottage that has been battered into ruin by shell fire. Perhaps ruins are smouldering. (General atmosphere and detail at discretion of director) Ruth, dressed in the uniform of a Red Cross worker enters ruined cottage.

INT. RUINED COTTAGE

FULL VIEW. The room is in ruin and disorder.
A young peasant woman is lying on the floor,
leaning weakly against the shattered wall. She is
dying. A little child of about two years is
tightly clasped in her arms -- her mother love
enduring even to her last breath. Ruth enters and
goes over to the dying woman, kneels down beside
her.

Scene 351

INT. RUINED COTTAGE

SEMI CU of Ruth, woman and baby. Ruth comforts the dying woman tenderly. The latter smiles a wan grateful smile, and begs Ruth piteously to take care of her baby. Ruth promises and the mother expires. Ruth takes the baby tenderly in her arms, looks down at the poor mother with tears in her eyes, then starts to exit with it.

DISSOLVE OUT AND INTO:

Scene 352

INT. STUDY

SEMI CU of Bob and Ruth. The finishes her story deeply moved at the recollection. Bob too, is touched at the pathetic narrative. Ruth continues:

Spoken title 158

"When the war was over, I helped to care for the little refugees that had neither homes nor parents ---"

Back: Ruth continues as a tender, reminiscent look comes into her eyes:

"---then I got your mother's letter. I hated to leave my little ones, but felt I could do more for them by coming here ---"

Back: Ruth speaks the title and a look of sadness comes into her face as she recalls the pathetic scenes that attended her parting with the little orphans.

DISSOLVE OUT AND INTO:

EXT. OLD ENGLISH HOME

FULL VIEW.

This is a rambling old English home that has been converted into a refuge for war orphans. Ruth dressed for her trip to America, has her luggage and is about to leave. The little orphans surround her, cling to her coat with tearful faces, while two of her fellow women workers, bid her good bye and good luck.

Scene 352

EXT. OLD ENGLISH HOME

CLOSER VIEW. The little or hans who all love Ruth are broken hearted at the thought of her going away. They lookat her with wistful, pathetic faces; some of them are crying, others trying to keep back their tears. Ruth tries to comfort them, kissing them and patting their cheeks. The little baby that Ruth took from the dying mother refuses to be consoled, cries bitterly.

Scene 353

EXT. OLD ENGLISH HOME

SEMI GU of Ruth and baby. Ruth picks up the weeping child and tries to comfort it. It puts its arms tightly about her neck. Ruth quiets the child's sobbing, then gently puts it down. She herself is almost in tears at what is happening.

Scene 354

EXT. OLD ENGLISH HOME

FULLER VIEW. Very touching scene here as Ruth her own heart aching, is forced to leave while the childred are looking after her with tragic faces as if they thought their only friend had left them never more to return.

DISSOLVE OUT AND INTO:

Scene 355

ENT. STUDY
REMI CU of Ruth and Bob. There are tears in Ruth's
eyes as she finishes telling about the pathetic
conditions of the little orphans. Bob too, is very
deeply touched. Ruth finishes her story by saying
with deep feeling:

Spoken title 160

" -- and I promised them --my babies -- that I'd find them
new mothers and daddies."

Scene 356

INT. STUDY

CU of Ruth. She finishes the title with deep feeling. Her heart aches for the little ones and she longs to help them find daddies and mothers.

Scene 357

INT. STUDY

SEMI CU of Bob. - his sympathies deeply touched.

Scene 358

INT. STUDY

SEMITOU of Ruth and Bob. Ruth sees that Bob is deeply moved; she is sure that he has a tender heart. She comes very close to him and exclaims appealingly:

Spoken title 161

"Please -- please help me. Write about my babies -- make them peep out from your pages -- write, write, until your readers are one big tear!"

Scene 359

INT. STUDY

CU of Ruth. She is very lovely and appealing as she finishes the title, her whole soul in her words.

Scene 360

INT. STUDY

SEMI CU of Ruth and Bob. Ruth finishes the title appealingly and Bob, not only greatly touched with sympathy for the little orphans, but feels himself thrilled by Ruth's winsome personality. Ruth, whose only thought is to carry her point and win Bob's help for the little orphans, puts her hand impulsively on Bob's hardly realizing what she is doing, and exclaims impetuously:

Spoken title 162

"You will -- oh, I know you will -- and I love you for that."

Back: Ruth speaks the title and at the touch of her fingers, Bob, whose love for Ruth has been growing in spite of himself, feels suddenly and powerfully attracted. He rather clumsily and timidly puts his other hand over here's and stammers:

Spoken title 163

"----and I -- I -- Ruth -- I --"

Back: He is trying to master courage and words to tell Ruth that he loves her, when he suddenly catches sight of Grocket off scene, registers instant embarrassment and very hastily removes his hand from Ruth's, while she notices his hasty action in puzzled surprise. (Bob all the while pretends that he does not see Crocket.)

Scene 360

INT. STUDY

SEMI CU of Crocket as he opens the door and looks greatly surprised at seeing Ruth and Bob together. Then his expression turns to one of suspicion.

Scene 361

INT. STUDY

SEMI CU of Bob and Ruth. Bob, pretending that he does not know that Crocket is in the room, assumes a business like, almost gruff manner toward Ruth, as he tells her:

Spoken title 164

"Miss Ruth, this is all very interesting, and no doubt a very worthy cause ---"

Back: Bob speaks the title with assumed, matter-offact manner, watches Crocket off scene out of the corner of his eye and finishes his remarks by saying to Ruth in the same crisp, impersonal manner:

Spoken title 165

"---but I can't listen to you now -I'm entirely too bust."

Back: Bob finishes the title. Them thinking to clinch matters so far as throwing Crocket off the track is concerned, Bob resumes his writing, still

Scene 361 Cont'd

pretending he doesn't know Crocket is in the room. Ruth, puzzled and too deeply hurt for words by Bob's rude, unfeeling, behavior, stands and looks at him a moment, speechless, her lips trembling a little. Too deeply hurt to even talk to Bob further, she exits trying to hide her wounded feelings. Bob, out of the corner of his eye, follows her, secretly very miserable and ashamed of himself, but lacking the nerve to act otherwise because of Crocket's presence and suspicions.

Scene 362

INT. STUDY

MED. SHOT. Ruth goes slowly, hiding her hurt feelings. She exits through the door leading to back hall. Bob looks up now and pretends to see Crocket for the first time as Crocket comes toward him, still suspicious. With pretended susprise at the sight of Crocket, Bob says: "Hello Crocket, when did you blow in." Crocket still eyes Bob suspiciously.

Scene 363

INT. STUDY

SEMI CU of Bob and Crocket. Crocket still eyes Bob suspiciously. Bob, somewhat uneasy under Crocket's gaze, tries to disarm Crocket's suspicions by remarking emphatically:

Spoken title 166

"I guess that will keep her out of my study for a while."

Scene 364

INT. BACK HALL

SEMI CU of Ruth leaning against wall near door leading into Study. She is axiitite crying a little. As she hears Bob's remarks she is still further hurt and hides her head against the wall again.

Scene 365

INT. STUDY

INT. STUDY

SEMI CU of Bob and Crocket. Crocket is till not altogether convinced and looks at Bob in a somewhat disconcerting manner which makes the latter very uncomfortable. Both Bob and Crocket look suddenly as they both hear Lorry in the living room calling "Daddy, daddy, where are you?"

Scene 366

INT. LIVING ROOM

MED. SHOT. Lorry searching for Crocket and calling him at the top of her voice.

Scene 367

INT. STUDY

MED. SHOT. Crocket, greatly annoyed, swears under his breath, but as Lorry's yelling continues, he calls off scene -- "All right, all right, don't yell any more -- I'm coming." He exits grouchily to join Lorry and Bob is relieved at his going.

Scene 368-9

INT. STUDY

SEMI CU of Bob. He tries to figure out what he had better do. He feels secretly ashamed of the way he has treated Ruth, but he also feels afriad to face her. He decided to leave and go to the city for a while. With his decision made, he rings for Parker, and starts gathering some of his papers together.

Scene 370

INT. STUDY

MED. SHOT. Bob gathers up his things for a moment, when Parker enters from living room and comes up to him. Mrs. Audrey at this moment also enters the study from living room, and is a little in the back ground as Bob (who has not seen her yet) tells Parker:

Spoken title 167

"Pack my things for a two weeks' trip.
I'm going away."

Back: Bob speaks the title and Parker nots and exits. Mrs. Audrey comes up to Bob and looks at him in surprise. She asks him:

Spoken title 168

"Why Bobbiem what are you going away for?"

Scene 371

INT. STUDY

SEMI CU of Bob and Mrs. Audrey. Bob shifts a little under his mother's kindly but keen look and replies:

Spoken title 169

"I'm going to live at the club for a while. I can't do any work with Ruth in the house."

Scene 372

INT. BACK HALL

SEMI CU of Ruth. She is still huddled dejectedly on a chair near the study door. She hears what Bob tells his mother, gives this its worse meaning and broken hearted, exits to go to her room.

Scene 373

INT. BACK HALL (STAIRWAY)

MED. SHOT. Ruth enters and makes her way dejectedly up stairs to go to her room.

Scene 374

INT. STUDY

SEMI CU of Bob and Mrs. Audrey. Mrs. Audrey says to Bob:

Spoken title 170

"Ruth will wonder why you're leaving. Don't you think you ought to make some explanation."

Back: Mrs. Audrey speaks the title. Bob is disturbed, distressed, then says to his mother:

Spoken title 171

"Mother, you're diplomatic -- you tell her. Only be sure not to hurt her feelings.

Scene 374 Cont'd

Back: Mrs. Audrey tells Bob that she will do the best she can to handle the matter diplomatically and exits. Bob is nervous and disturbed.

Scene 375

INT. STUDY

MED. SHOT. Mrs. Audrey exits into the living room while Bob, with a preoccupied manner resumes gathering up his papers on the desk.

Scene 376

INT. RUTH'S ROOM

MED. SHOT. Ruth has her hat and coat on and the luggage that she brought with her when she came is packed. She is seated at the dressing table or at a writing desk. finishing a note in explanation of her departure. She is broken hearted but is bravely trying to hide her suffering.

Scene 377

INT. RUTH BEDROOM

CU of Ruth. She finishes the note and looks at it a moment pathetically as if she hated to leave yet felt that she must because she was not wanted.

INSERT OF NOTE as follows:

I know now that I've just been a bother
to you, so I'm going away. Thank you
so much for your kindness.

Ruth"

Back: Ruth looks very pathetci as she starts to rise, the thought that she is actually going almost brings tears to her eyes.

Scene 378

INT. RUTH'S ROOM

MED. SHOT. Ruth places the note so it will be sure to be seen, picks up her luggage, gives a last wistful look about the room and exits.

INT. UPSTAIRS HALL

MED.. SHOT. Ruth comes along the hall toward camera very quietly and taking care that no one shall see her.

Scene 380

INT. BACK HALL

FULL VIEW. (Shooting toward top of stairs) Ruth starts down the stairs very quietly, a broken heateed, pathetic little figure.

Scene 381

INT. HALL

MED. SHOT. Rivers has just arrived and is talking to Mrs. Audrey. He is showing her a letter he has just received about Lorry and they are discussing it. Not far from them in the hall is a large chest. While Mrs. Audrey and Rivers are talking, the cover of the chest lifts stealthily and Crocket's head appears in the opening.

Scene 382

INT. CHEST.

CU of Crocket in chest. There is a hunted look on his face as he peers about warily to see if Lorry is in sight.

Scene 383

INT. HALL

MED. SHOT. Lorry runs into the hall from the living room, looking fir Grocket and calling, "Daddy, daddy!" Both Mrs. Audrey and Rivers note this and smile.

Scene 384

INT. CHEST.

CU of Crocket in chest. With a look of panic Brocket stealthily but instantly lets down the lid and ducks into the chest.

INT. HALL

MED. SHOT. Lorry, unable to find her daggy in the hall, runs to the front door and exits out of hall to look for him in the garden.

Scene 386

INT. HALL

SEMI CU of chest as the lid lifts stealthily. Crocket's head appears and he glances about to see if the coast is clear. Assured that it is, he gets out of the chest.

Scene 387

INT. HALL

MED. SHOT. As Crocket gets out of the chest, both Rivers and Mrs. Audrey are surprised and a little amused. Crocket crosses to them and addresses himself to Rivers emphatically.

Spoken title 172

"Look here, Rivers -- I'm not going to keep that kid any longer. I'm through."

Scene 388

INT. HALL

SEMI CU of Crocket, Rivers and Mrs. Audrey. Rivers receives Crocket's outburst quite calmly, indicating the letter and replies:

Spoken title 173

"Well, you won't have to keep her.
Lorry's mother claims she is able to
take care of her now and she is coming
after her."

Scene 389

INT. HALL

CU of Crocket. He is dazed for a moment. Then his real love for the child, which has been growing on him but of which he has not been really aware until now, asserts itself. He bristles and exclaims beligerantly:

Spoken title 174

"Well, I call that cool nerve -after all I've done for Lorry. Darned if I'll give the kid up."

Back: Crocket finishes the title vehemently.

Scene 390

INT. HALL

SEMI CU of Rivers and Mrs. Audrey. They are both greatly surprised, then smile covertly and exchange meaning glances. They both look at Crocket somewhat amusedly as if they wondered what was the meaning of this radical change of front.

Scene 391

INT. HALL

CU Of Crocket. He realizes that both Rivers and Mrs. Andrey are wondering at his unexpected change of attitude. He is considerable embarrassed and tires to alibi his actions by hastily explaining:

Spoken title 175

"It isn't that I care anything about the kid -- it's the principle of the thing -- it's my obligation to the club."

Scene 392

INT. HALL

SEMI CU of Rivers, Mrs. Audrey and Crocket. Crocket finishes the title. Mrs. Audrey and Rivers nod as if they understand perfectly but they also exchange covert glances to show that they understand Crocket's real motive. Rivers tells Crocket somewhat discouragedly:

Spoken title 176

"But suppose the mother takes the case to court -- what chance would you have if she started to cry before a jury of married men?"

Scene 393

INT. HALL

CU of Crocket. He is greatly worried at the bare prespect of such an event. Then he sets his lips firmly and declares:

Spoken title 177

"I'll fight her to a finish -- I'm not going to let any woman bounce me!"

Scene 394

INT. HALL

SEMI CU of Crocket, Mrs. Audrey and Rivers. Crocket finishes the title and exits, full of fight. Mrs. Audrey and Rivers look after him, then Mrs. Audrey smiles with satisfaction as she realizes that crusty old Crocket has fallen in love with his little orphan.

Scene 395

INT. HALL

MED. SHOT. Rivers says to Mrs. Audrey - "I guess I'd better keep an eye on Crocket so he won't do anything rash." Mrs. Audrey says - "That's a good idea" and Rivers exits after Crocket. When Rivers has gone Bob enters from the study dressed for the trip. He comes up to his mother. He says to his mother - "Well mother, I'm off. I'll see you all soon." (Parker enters after Bob and exits with Bob's luggage.) Bob puts his arm about his mother and starts to kiss her good-bye, when Bobette, with Ruth's note in her hand, comes running in excitedly to Bob and Mrs. Audrey.

Scene 396

INT. HALL

SEMI CU of Bob, Mrs. Audrey and Bobette. Mrs. Audrey and Bob are both startled at Bobette's startled, alramed manner. She thrusts the note into Mrs. Audrey's hand.

Scene 397

INT. HALL

SEMI CU of Mrs. Audrey as she reads the note. Her expression becomes serious, worried. She turns to Bob, starts to hand him the note without a word.

Scene 398

INT. HALL

CU of Bob. He receives the note from his mother, worried at her very serious expression. He reads it.

Scene 398 Cont'd

INSERT OF RUTH'S NOTE.

Back: Bob is dazed, unable to realize for the moment that Ruth is actucally gone.

Scene 399

INT. HALL

SEMI CU of Mrs. Audrey, Bob and Bobette. Bob looks at them both in sort of dazed helplessness and for a moment there is a painful silence, then Bob exclaims, half to himself, half to the others:

Spoken title 178

"She's gone -- Ruth's gone."

Scene 400

INT. HALL

CU of Bob. He finishes the title, still a little dazed and greatly upset.

Scene 401

INT. HALL

CU of Mrs. Audrey. With a mother's intuition, she reads something of the truth of Bob's real feelings in his present behavior. She glances off at Bobette meaningly.

Scene 402

INT. HALL

CU of Bobette. She receives her mother's look and answers it with one of understanding.

Scene 403

INT. HALL

MED. SHOT. Bob is still too upset to take any action in the matter. Bobette, feeling that she is intruding in a delicate situation, catches her mother's eye and exits. Parker hurries in and tells Bob hurridly - "You haven't a minute to spare, sir. I'm afraid now you'll miss your train." Bob replies shortly:

Spoken title 179

"I've changed my mind -- I'm not going."

INT. HALL

SEMI CU of Mrs. Audrey, Bob and Parker. Bob speaks the title. Parker looks puzzled and exits. Mrs. Audrey turns to Bob and says innocently as if entirely sincere:

Spoken title 180

"After all, Bobbie, perhaps it's for the best -- beacuase now you'll be able to work right here at home."

Scene 405

INT. HALL

C. U. of Bob. He exclaims excitedly:

Spoken title 181

"Work? I can't work -- I can't think -- I can't do anything."

Back: Bob finishes title.

Scene 406

INT. HALL

SEMI CU of Bob and Mrs. Audrey. Mrs. Audrey looks at Bob, pretends not to understand and asks innocently:

Spoken title 182

"Why not? Ruth won't be here to bother you any more."

Scene 407

INT. HALL

CU of Bob. He does not dare to let his mother get any hint of his real feelings regarding Ruth, so like Crocket, he alibis his interest in the matter by saying:

Spoken title 183

"But mother, don't you understand -I adopted Ruth and it's my duty to look
after her."

Back: He finishes his title, trying to be convincing in his explanations.

INT. HALL

CU of Mrs. Andrey. She looks at her son steadily, keenly. She is already convinced that Bob's interest in Ruth is far greater than his words indicate.

Scene 409

INT. HALL

CU of Bob. He is uneasy, uncomfortable, under his mother's keen, questioning gaze. He hastens to disarm any suspicions that she might have by adding.

Spoken title 184

"It isn't that I care for the girl -- it's the -- principle of the thing --"

Scene 410

INT. HALL

SEMI CU of Bob and Mrs. Audrey. Bob speaks the above title, then wirh a book of intense decision, concludes:

Spoken title 185

"--- I've got to find her and bring her back."

Back: Bob finishes the title, grabs his hat and rushes out to exit to the front door. Mrs. Audrey looks after him with a knowing, motherly smile.

Scene 411

BXT. HOUSE.

FULL VIEW. Bob comes rushing out of the house up to the waiting automobile, jumps in and tells the chauffeur to drive to the station. The car drives off.

Scene 412

INT. HALL

SEMI GU of Mrs. Audrey. She smiles to herself rather amusedly and exclaims, half to herself, half to the departed Bob:

Spoken title 186

"Oh, Bobbie -- I can almost hear little feet running through the house." Scene 412 Cont'd

Back: Mrs. Audrey finishes the title with a tender smile.

Scene 413

EXT SUBURBAN STATION

FULL VIEW. Ruth is getting on the train.

Scene 414

EXT. STATION

MED. SHOT OF RUTH GETTING ON THE TRAIN

Scene 415

EXT STATION

FULL VIEW. Flash of Andrey automobile driving rapidly toward camera.

Scene 416

INT. MOVING AUTOMOBILE

CU of Bob, nervous and worried.

Scene 417

EXT. STATION

FULL VIEW. The train starts to pull out of the station.

Scene 418

EXT. MOVING TRAIN

CU of Ruth seated. She is trying to be brave and hide her heart-break.

Scene 419

INT. AUDREY LIVING ROOM

MED. SHOT. Mrs. Audrey and Rivers are standing near the phone. Mrs. Audrey is telling Rivers about how upset Bob was over Ruth's going. Rivers replies:

Spoken title 187

"Bob certainly must have been pretty badly rattled. Why, all we have to do is phone the city police and they'll stop Ruth when she gets off the train.

INT. AUDREY LIVING FOOM

SEMI CU of Rivers and Mrs. Audrey. Rivers speaks the title and picks up the telephone to phone to the police. Mrs. Audrey gets an idea that it might be a good thing to give Bob a severe lesson. She is almost certain that Bob is fond of Ruth but feels that only thru drastic measures will he be brought to acknowledge this. She stops Rivers from phoning, and says:

Spoken title 188

"Don't phone the police -- yet. It will do Bob good to worry a little. Here is my idea." ----

Back: Mrs. Andrey goes on explaining her plan to hivers who is evidently in accord with it.

Scene 421

EXT. STATION

FULL VIEW. Bob drives up, jumps out of the automobile in foreground. He sees that the train has gone and rushes up to a man who is cleaning the place and starts to question him excitedly.

Scene 422 v

EXT. STATION

CU of Bob and attendant. Bob starts to question him excitedly as to whether he had seen a girl of Ruth's description get on the train. The man shakes his head and says he doesn't remember whether he saw her or not. Greatly disappointed and worried he turns to go back to the automobile.

Scene 423

EXT. STATION

MED. SHOT. Bob is disappointed and worried, goes over to machine, gets in and tells the chauffeur to drive back home. Thr car drives off the same way it came.

FADE OUT.

Scene 424

FADE IN

INT. AUDREY LIVING ROOM

Scene 424 Cont'd

FULL VIEW. Mrs. Audrey is still outlining her plan to Rivers. She gives him a warning glance as she hears the hall door open off scene. The next moment Bob enters hurridly, his face showing worry and excitement. He comes up to his mother and Rivers and exclaims discouragedly:

Spoken title 189

"The train had already left -- but no one remembered seeing anyone of Ruth's description."

Scene 425

INT. LIVING ROOM

SEMI CU of Mrs. Audrey, Bob and Rivers. Bob finishes the title and both Rivers and Mrs. Audrey pretend to be very much concerned and sympathetic. Bob with sudden decision exclaims:

Spoken title 190

"I'm going to telephone the city police right now."

Back: Bob finishes the title and reaches for the telephone. Mrs. Audrey stops him and says:

Spoken title 191

"I wouldn't Bob -- it might cause a lot of noteriety."

Scene 426

INT. LIVING ROOM

CU of Mrs. Audrey. She finishes her remark by saying to Bob:

Spoken title 192

" ---Mr. Rivers is a lawyer, used to handling delicate matters like this. Why not put the matter in his hands?"

Scene 427

INT. LIVING ROOM

SEMI CU of the group. Mrs. Andrey finishes the title, but Bob objects emphatically to leaving such an important matter to anybody but himself. He starts to phone but Mrs. Andrey and Rivers by their joint efforts talk him out of it.

Scene 427 Con't

He yields, but very reluctantly and not at all convinced that he should do so. Mrs. Audrey tries to calm Bob.

Scene 428

INT. LIVING ROOM

MED. SHOT. Rivers tells Bob that he will take immediate action and do everything in his power to bring Ruth back without publicity. Rivers exits. Mrs. Audrey puts her arm about Bob and gently leads him to the study. Rivers sneaks back into the living room and crosses stealthily to the telephone.

Scene 429

INT. STUDY

MED. SHOT. Mrs. Audrey and Bob enter. Mrs. Audrey gently forces Bob into his work chair and says -"Now Bobbie, you go right ahead with your work and don't worry." Bob looks at his mother rather helplessly and says - "But mother, I can't work with this on my mind." "What's the use of trying." Mrs. Audrey strokes his hair and says - "Now don't let a little thing like that upset you. Bobbie. Go right ahead with your work and forget about it." Bob says he'll try and Mrs. Audrey exits. Bob looks at the paper in front of him on the desk.

INSERT OF PAPER showing the last line of perhaps the few lines we've shown before. Beneath this Ruth's name is written a number of times.

Scene 430

INT. STUDY

CU of Bob. He stares at the paper in front of him, the picture of worry and dejection.

Scene 431

INT. LIVING ROOM

MED. SHOT. Rivers is phoning very quietly. Mrs. Audrey enters to him, listens a moment while he is talking and then tells him in a low tone:

Spoken title 193

".--and instruct them that if Bob makes any inquiries, they are to say they are making every effort but have not yet been able to find Ruth."

INT. LIVING ROOM

SEMI CU of Mrs. Audrey and Rivers. Mrs. Audrey finishes speaking to Rivers, who nods and repeats her message into the phone. Rivers hangs up the receiver. Mrs. Audrey says to him in low tone:

Spoken title 194

"We'll send Bobette to the city right away. She'll take care of Ruth until Bob has been sufficiently punished.

Scene 433

INT. LIVING ROOM

CU of Mrs. Audrey. She finishes the title then a look of almost of pain comes into her face at the thought that perhaps she is dealing too harshly with Bob. But as she thinks that this is her chance to get Bob happily married, her face becomes firm, and she says kindly but decisively:

Spoken title 195

"I hope I don't seem cruel -- but for Bob's own good I'm going through with this if it's my last motherly act."

Scene 434

INT. LIVING ROOM

SEMI CU of Rivers and Mrs. Audrey. Mrs. Audrey finishes the title and Rivers gives her moral support by saying earnestly - "You're quite right, Mrs. Audrey. It's the only thing to do.

FADE OUT

Subtitle 196

FADE IN

After three days of torturing anxiety.

FADE OUT

Scene 435

FADE IN

INT. AUDREY LIVING ROOM

MED. SHOT. Bob is at the telephone looking nervous and worn - he is finishing phoning and hangs up the receiver with gesture of despair - he has had no word regarding Ruth and is almost frantic with anxiety.

INT. HALL

MED. SHOT. Mrs. Audrey and Rivers unseen by Bob are watching him. Mrs. Audrey feels very sorry for Bob. She says to Rivers in low tone:

Spoken title 197

"Poor Bobbie -- he has suffered, but he'll thank me for it someday."

Scene 437

INT. HALL

SEMI CU of Mrs. Audrey and Rivers. She finishes the title and says to Rivers - "I'm going to cheer Bobbie up a little. You can join me later." She exits to living room and Rivers exits toward front door.

Scene 438

INT. LIVING ROOM

MED. SHOT. Bob is sitting dejectedly in his chair near the phone. Mrs. Audrey and Rivers enter casutally as if they had not seen or heard anything. Bob jumps up, runs to them, almost beside himself with worry and anxiety. He exclaims excitedly:

Spoken title 198

"I can't stand it any longer --I'm going to notify the police -- maybe Ruth's in want, or in danger!"

Scene 439

INT. LIVING ROOM

SEMI CU of Bob, Mrs. Audrey. Bob excitedly finishes the title. Mrs. Audrey sympathizes with him and tries to assume him while Rivers also tries to do so. Bob, whose conscience has been torturing him ever since Ruth's disappearance, now puts his hand over his mother's shoulder, looks at her repentently and says:

Spoken title 199

"Mother, as I look back, I'm ashamed of the way I treated Ruth -- I acted like a brute."

Scene 440

INT. LIVING ROOM

CU of Bob. He finishes the title, hangs his head like a conscience stricken boy.

INT. LIVING ROOM

SEMI OU of Bob and Mrs. Audrey. At this sign of absolute repentence on Bob's part and this evidence that he is at last seeing the light, Mrs. Audrey feels her tender mother's heart ache for her boy. She pats his cheek affectionately. This is a little too much for Bob. His feelings get the better of him, like a big over-grown boy.

Spoken title 200

"Oh mother, what's the use? I might as well confess how much I miss Ruth -- how much I want her back."

Scene 442

INT. LIVING ROOM '

CU of Bob as he finishes the tiele. He looks a little relieved at getting this secret off his chest.

Scene 443

INT. LIVING ROOM

SEMI CU of Mrs. Audrey and Bob. Mrs. Audrey really feels the deepest motherly sympathy for Bob but feels that she must be cruel a little while longer. Though delighted that Bob has falled for such a charming girl as Ruth and although she has suspected it all along, she now pretends to be greatly surprised as she exclaims:

Spoken title 201

"Why Bobbie -- I had no idea you cared so much -- no idea you'd be so upset."

Scene 444

INT. LIVING ROOM

CU of Mrs. Andrey as she finishes the title by saying:

Spoken title 202

children and their daddies here for our little party today."

Scene 445

INT. LIVING ROOM

SEMI CU of Bob and Mrs. Audrey. She finishes the title. Bob is feeling so miserable that he winces at the thought of having to be present at a party and try to be gay and hospitable. He says to his mother:

Spoken title 203

"Mother, I feel as if I just couldn't face them ----"

Back: Bob breaks off his title, turns away and exits slowly to go to his study. Mrs. Audrey feels sorry for Bob but she is not going to tell him of Ruth's arrival as she wants to reserve that as a pleasant surprise.

Scene 446

INT. LIVING ROOM

MED. SHOT. Bob exits into his study slowly and dejectedly. Mrs. Audrey looks after him with motherly sympathy but is firm in her determination not to tell him that Ruth is safe until she herself appears on the scene. She exits to go into the dining room to see if the table is properly atranged for the youngsters party.

Scene 447

INT. DINING ROOM

NULL VIEW. Mrs. Audrey enters and leaves the door slightly afar. She starts to inspect the arrangement of the table, which has been decorated especially with a view to pleasing children.

Scene 448

INT. LIVING ROOM

FULL VIEW. Crocket enters the living room carrying Lorry. She has her arms tightly about his heck and they are a very affectionate couple. Crocket is holding onto Lorry as though he thought some one was going to try to take her away somewhere. She is dressed very prettily for the party.

Scene 449

INT. LIVING ROOM

semi cu crocket and Lorry. Crocket with Lorry enters to chair, stands Lorry on it and is anxious to act toward her as an affectionate and devoted father should. He takes out his handkerchief and dusts her new shoes -- in he removes her hat -- smothes down her heair -- in fact clumsily but affectionately tries to do what little fatherly acts he can think of. He looks about to make sure that nobody is watching, then takes her in his arms and holds her close as if he were afraid someone would take her away from him. Lorrain puts her little arms about him tightly and kisses him and Crocket's face softens into tenderness.

IMT. DINING ROOM

SEMI CU of Mrs. Audrey as she looks off through the slightly open door into the living room and smiles with tender satisfaction at the sight of Crocket and Lorry.

Scene 451

INT. LIVING ROOM

SEMI CU of Crocket and Lorry. Lorry's little arms are about Crocket and he is holding her to him.

Scene 452

INT. DINING ROOM

SEMI CU of Mrs. Andrey - she looks off at Crocket and Lorry and smiles with tender satisfaction at the sight.

Scene 453

INT. LIVING ROOM

SEMI CU of Crocket and Lorry. Crocket feels a great surge of love for his little orphan - he gazes at her affectionately and exclaims:

Spoken title 204

"You darn little --- angel."

Back: Crocket finishes his title and kisses Lorry clumsily but tenderly.

Scene 454

INT. DINING ROOM

MED. SHOT. Mrs. Audrey, very happy at what she has seen. She gives the table a final inspection and is about to exit and go back into the living room when Rivers enters from the garden and joins her. She whispers to him, points off scene. Rivers grins with satisfaction and he and Mrs. Audrey exit to go into the living room.

INT. LIVING ROOM

MED SHOT. Mrs. Audrey and Rivers enter from dining room, neither one showing that they have seen any thing of Crocket's affectionate demonstration. Crocket is just lifting Lorry down from the chair. At the sight of Rivers, Crocket steps up to him and asks anxiously:

Spoken title 205

"Say, Rivers -- can't you buy Lorry's mother off? I'll pay her any price -- even if it takes my last dollar."

Scene 456

INT. LIVING ROOM

SEMI CU of Crocket and Rivers. Crocket speaks the title and means every word of it. Rivers shakes his head and replies:

Spoken title 206

"There's no use offering money to Lorry's mother -- she would consider it an insult."

Back: Rivers finishes the title and Crocket looks utterly dejected. The thought that he may lose Lorry disturbes him deeply.

Scene 457

INT. LIVING ROOM

CU of Crocket, all broken up at the thought of losing Lorry.

Scene 458

INT. LIVING ROOM

SEMI CU of Mrs. Audrey, Crocket and Rivers. Mrs. Audrey is of course pleased that Crocket has leanned to love little Lorry. She feels sorry for Crocket and tries to cheer him by saying:

Spoken title 207

"Lorry's mother will be here this afternoon.
Maybe you can persuade her -- yourself."

Back: Mrs. Audrey finishes the title.

INT. LIVING ROOM

CU of Crocket. He is frightened, worried at the prospect of having to deal with a woman. He indicates himself and exclaims hopelessly: "Me?" He shakes his head indicating that it would be no use and is more dejected than ever at the thought that he may have to give Lorry up. Mrs. Audrey makes some cheering remark and, excusing herself, takes Rivers along with her and exits so as to be outwide when the other guests arrive.

Scene 460

INT. LIVING ROOM

MED SHOT. Crocket looks very worried and gloomy.
Lorry comes up to Crocket and informs him that it is
her resex royal wish to play horse. rocket, forgetting
his troubles in the sunshine of Lorry's smiles and
laughter, gets down on his hands and knees willinglym
Lorry climbs on his back and Crocket goes bumping
about the room.

Scene 461

EXT. GARDEN

FULL VIEW. Mrs. Audrey and Rivers are in the garden as Walters' big machine drives up loaded with Walters, Allen, little Uncle Sammy and the triplets. They all pile out and Mrs. Audrey and Rivers go up to meet them. They all start for the house together.

Scene 462

INT. LIVING ROOM

FULL VIEW. Crocket, urged on by Lorry who is a very daring horsewment woman, is making a special effort to put a lot of speed into his antics on all fours. Mrs. Audrey, Rivers, Allen and Walters, followed by the children enter the hall.

Scene 463

INT. LIVING ROOM

SEMI CU of Rivers, Mrs. Audrey, Allen and Walters. They are all astonished at the sight of rocket and Lorry, then they all grin broadly, especially Allen and Walters, who laugh heartily.

INT. LIVING ROOM

SEMI CU of Crocket and Lorry. Crocket hears Allen and Walters laughing, looks up in embarrassed surprise, then stares at his two fellow bachelors defiantly, as if to say: "Well, what are you going to do about it?"

Scene 465

INT. LIVING ROOM

MED SHOT of Rivers, Mrs. Audrey, Allen and Walters; Allen and Walters continue to laugh heartily at the # totally unexpected sight.

Scene 466

INT. STUDY

MED SHOT. Bob is sitting at his desk. He hears the laughter outside in the living room, realizes that the daddies with the orphans have arrived, tries to pull himself together to exit to greet his guests.

Scene 468-a

INT. LIVING ROOM

FULL VIEW. Mrs. Audrey, Rivers, Allen, Walters and the kiddles, are crossing to Crocket who is just finishes the last few gallops with Lorry as Bob enters. Bob, in spite of his heavy heart, cannot help grinning a little at the surprising sight of rocket playing horse with Lorry. Bob tries to put on a cheerful air as he comes forward and greets Walters and Allen. Lorry gets off Allen's back now to play with the other kiddles. Grocket gets up and joins Allen, Walters, Rivers and Bob.

Scene 466

INT. LIVING ROOM

SEMI CU of Allen, Walters, Crocket, Bob. Crocket greets Allen and Walters rather shortly as he has momething on his mind and exclaims almost immediately with indignation:

Spoken title 208

"Fellows, what do you think? Lorry's mother's had the nerve to turn up and want Lorry Back!"

INT. LIVING ROOM

CU of Crocket. He finishes that the title indignantly, his manner indicating that he considers such action little less than criminal.

Scene 468

INT. LIVING ROOM

SEMI CU of Allen, Walters and Bob. Bob is surprised, so are Allen and Walters. But with Allen and Walters, there is something besides surprise. They look at each other meaningly.

Scene 469

INT. LIVING ROOM

CU of Walters as he looks meaningly at Allen.

Scene 470

INT. LIVING ROOM

CU of Allen as he looks back meaningly at Walters.

Scene 471

INT. LIVING ROOM

SEMI CU of Allen and Walters as they look at each other for a moment meaningly. Walters is the first to speak. He says:

Spoken title 209

"That's strange -- almost the same thing happened to i.e. AAn aunt turned up and claimed my orphan."

Scene 472

INT. LIVING ROOM

CU of Crocket. He is astonished, surprised. Then thinking that he may bet some information from Walters as to how he solved the problem, he asks eagerly:

Spoken title 210

"What are you going to do about it?"

Swene 473

INT. LIVING ROOM

CU of Walters. He hesitates, shrinking from a confession that he, a member of the bachelor's club is going to be married, then he owns up:

Spoken title 211

"There is only one thing I can do
to keep my kiddy -- I'm going to marry
the aunt."

Back: Walters finishes the title and reaches in his pocket for his forfeit check.

Scene 474

INT. LIVING ROOM

SEMI CU of Crocket, Bob, Mrs. Audrey and Rivers.
They are astonished at Walters' statement. As
Walters puts a check for five thousand dollars in
Crocket's hand, the latter is too dazed to realize
what has happened. Mrs. Audrey is of course
delighted and hastens to congratulate Walters who
smiles a little sheepishly but happily.

Scene 475

INT. LIVING ROOM

CU of Crocket. He comes out of his daze, looks at the check, realizes that has happened and explains:

Spoken title 212

"Good Lord!"

Back: Crocket finishes the title, greatly disturbed.

Scene 476

INT. LIVING ROOM

SEMI CU OF Crocket and Allen. Allen looks at Crocket somewhat sheepishly, takes out a check and hands it to the latter. rocket almost sinks through the floor. He exclaims weakly: "What, you too?" Allen grins sheepishly and replies:

Spoken title 213

"It was that, or give up the kiddies -- and I'd never give them up."

continued.

Scene 476 continued

Back: Allen speaks the title, calls his triplets, and as they run to them, he puts his arms about the little fellows fondly and says to Crocket: "You couldn't buy 'em for a million dollars." Crocket is absolutely speechless.

Scene 477

INT. LIVING ROOM

SEMI CU of the entire group. Mrs. Audrey congratulates Allen. Bob is surprised and as much amused as his gloomy state of mind will pe mit. Lorry runs up to Crocket and wants to be lifted up.

Scene 478

IMT. LIVING ROOM

SEMI CU of Crocket and Lorry. Crocket lifts Lorry up, looks at her fondly then the awful realization a dawns on him that in order to keep her he will probably have to marry the mother. He struggles with himself a moment, balancing his love for Lorry against the awful thought of matrimony, then he suddenly makes up his mind, holds Lorry to him tightly, kisses her, puts her down suddenly, takes out his check book and starts to write a check.

Scene 479

INT. LIVING ROOM

SEMI CU of Allen, Walters, Bob, Mrs. Audrey and Rivers. They look off, see that Crocket is writing a check and register amazement -- almost unable to believe their own eyes.

Scene 480

INT. LIVING ROOM

CU of Crocket. He finishes writing out the check, tears it out of the book and declares with the air of a man who has made a great and tragic decision:

Spoken title 214

"Booner than give up Lorry, I'll -- I'll --"

INT. LIVING ROOM

SEMI CU of entire group, Crocket hands over his check to Bob. Bob takes it, then a thought occurs to him and he asks Crocket:

Spoken title 215

"Hadn't you better wait till you see her? She might not be just what ---"

Scene 482

INT. LIVING ROOM

SEMI CU of Bob and Crocket. Bob is finishing the title when Crocket interrupts recklessly:

Spoken title 216

"I don't care if she's as big as an elephant and as homely as mud -- I'm going to keep that kid."

Scene 483

INT . LIVING ROOM

CU of Crocket as he finishes the title with an air of inflexible dicision.

Scene 484

INT. LIVING ROOM

SEMI CU of entire group. Mrs. Andrey congratulates Crocket while Rivers, Allen and Walters, do likewise, though there is more or less smusement in their manner, as Crocket is really funny in his sudden change of attitude on the subject of matrimony. (Keep good unfinished action going here so we can cut away from the scene smoothly.)

Scene 485

EXT. GARDEN NEAR DRIVEWAY

FULL VIEW. A taxi drives up, containing Ruth and Bobette. They get out of the taxi and the driver puts their bags on the ground. Bobette pays the man; and the two girls, sneak aroudn to enter the house from the rear, so that no one will know of their arrival.

EXT. REAR ENTRANCE OF HOUSE

MED SHOT. Ruth and Bobette come up to rear entrance door. As they are about to go in, Ruth hesitates, looks uncertain, and turns to Bobette, saying timidly:

Spoken title 217

"Are you sure Bob wants me to come back:

Scene 487

EXT. REAR ENTRANCE OF HOUSE

CU of Ruth. She finishes the title wistfully.

Scene 488

EXT. REAR ENTRANCE OF HOUSE

MEMI CU of Ruth and Bobette. Bobette assures Ruth that she is wanted, opens the door and the two girls exit into the house, Bobette pulling Ruth along as she still hangs back a little.

Scene 489

INT. BACK HALL

FULL VIEW. Ruth and Bobette enter and slip up the back stairs very quietly.

INT. LIVING ROOM

FULL VIEW. The youngsters are all playing and having a great time. Allen and Walters are looking on proudly Bob and Crocket are looking on with long faces.

Scene 421

INT? LIVING ROOM

SEMI CU of Allen and Walters. They look off at the children playing. It makes them feel proud and happy.

Scene 492

INT? LIVING ROOM

SEMI CU of all the children playing (as seen by Allen and Walters.)

Scene 493

INT. LIVI G ROOM

SEMI CU of Allen and Walters proud and happy at the sight of their kiddies.

Scene 494

INT. LIVING ROOM

CU of Bob. The sight of the happiness of the other men, makes him feel all the more miserable.

IME. LIVING ROOM

CU of Crocket. He too is very gloomy as he thinks of the awful step he is going to take in order to keep Lorry.

Scene 496

INT. LIVING ROOM

MED SHOT. The children are playing, Walters and Allen watching them proudly; Bob and Crocket looking down and out, and Mrs. Audrey talking to Rivers. Parker enters and informs Mrs. Audrey that a lady named Madame Levigne has arrived. Mrs. Audrey then turns to the others and addressing herself particularly to Crocket, tells the company:

Spoken title 218

"Madame Levigne is here -- Lorry's mother."

Scene 497

INF. LIVING ROOM

CU of Crocket. Crocket gives a start, looks panicky then braces himself as if to face a firing squad.

Scene 498

INT. LIVING ROOM

MED SHOT. Mrs. Audrey exits into the hall to receive Madame Levigne. The other men all eye Crocket with supressed amusement. Crocket, very uncomfortable under their glance, lifts his eyes to avoid it and catches sight of the club yell on a banner on the wall.

Scene 499

INT. LIVING ROOM

CU of Crocket. His eyes fall on the club slogan on the wall:

INSERT OF PORTION OF CLUB SLOGAN ON BANNER AS FOLLOWS:

Back: Crocket braces himself for the sacrifice. He turns as he hears Mrs. Audrey and Madame Levigne, and looks off, prepared for the worst.

LIVING ROOM

MED SHOT. Mrs. Audrey enters from the hall with Madame Levigne, a pretty, chic little French woman.

Scene 501

INT. LIVING ROOM

CU of Crocket. Crocket's expression changes from one of surprise and immediate interest. He realizes that here is a very pretty, attractive little woman.

Scene 502

INT. LIVING ROOM

MED SHOT. Mrs. Audrey enters to the group with Madame Levigne. Mrs. Audrey introduces her to Rivers, Allen, Walters and Bob, who are standing near together, but not yet to Crocket, who is standing back of the others. Lorry, who is busily playing, how for the first time catches sight of her mother, makes a dash for her and Madame Levigne picks the child up in her arms and kisses her with the most tender affection.

Scene 503

INT. LIVING ROOM

SEMI CU of Lorry and Madame Levigne. It is a very tender, affectionate meeting between mother and child who have been parted for a long time.

Sceme 504

IMP. LIVING ROOM

SEMI CU of Crocket. He looks off at Lorry and her mother and his face softens at the sight. It seems to him a very pretty picture.

Scene 505

INT. LIVING ROOM

SEMI CU of Lorry and Madame Levigne. Lorry suddenly remembering her daddy, and feeling that she is being slighted, jumps down, takes her mother by the hand and drags her over to Crocket.

INT. LIVING ROOM

SEMI CU of Crocket, Lorry and Madame Levinge. Lorry pulls her mother up to Crocket, beams on the latter, takes Crocket's hand in one of hers and tells her mother proudly and affectionately:

Spoken title 219

"This is my new daddy -- isn't he nice?"

Back: Lorry finishes title and beams from her mother to Crocket with impartial affection. Naturally ti is a rather embarrassing moment for both Crocket and Madam Levigne. Crocket stammers and tries to say something, while Madame Levigne shows pretty embarrassment and smiles at Crocket shyly.

Scene 507

INT. LIVING R COM

SEMI CU of Allen. Bob, Mrs. Audrey, Walters; they look off at Crocket and Madame Levigne with friendly interest.

Scene 508

INT. LIVING ROOM

SEMI CU of Crocket, Madame Levigne and Lorry. Crocket regains his composure sufficiently to make a little conversation and he finds Madame Levigne very charming and animated. Lorry grabs her daddy and mother by the hand, drags them to a nearby settee, makes them sit down and seats herself between them, looking from one to the other affectionately and holding one with each arm.

Scene 509

INT . LIVING ROOM

SEMI CU of Bob, Allen, Walters, Mrs. Audrey and Rivers. All but Bob are chatting in high spirits. Allen suddenly realizes that Ruth is not with them. He turn to Bob and asks:

Spoken title 220

"By the way, Bob -- where's Ruth?"

Back: Allen speaks the title, and Walters chimes in: "Yes, where is she, she ought to be here at the party."

1

Seene 510

INT. LIVING ROOM

CU of Bob. He feels very miserable and uncomfortable but manages to hide his feelings, and tries to look unconcerned as he explains somewhat lamely:

Spoken title 221

"Why -- she -- she -- why she wasn't able to be here -- she's away."

Back: Bob stammeringly finishes title trying to appear at ease.

Scene 511

INT. LIVING ROOM

MED SHOT. Both Allen and Walters express regret that Ruth cannot be at the party, and Bob tries to hide his gloom.

Scene 512

INT. LIVING ROOM

FULL VIEW. Parker enters and announces dinner. Everybody except Bob exits into the dining room. They do not notice that Bob remains behind. He gazes after the happy company gloomily.

Scene 513

INT. LIVING ROOM

FULL VIEW. Bob is standing, the picture of dejection. His back is toward the hall so he does not see Ruth as she comes timidly down the stairway. He hears her sto, however, and turns in that direction.

Scene 514

INT. LIVING ROOM

SEMI CU of Bob as he looks toward the hall to see who is coming down the stairs.

Scene 515

INT. LIVING ROOM

SEMI CU of Ruth on the stairs. As she catches Bob's glance, she pauses and smiles at him a little timid, friendly, smile.

INT. LIVING ROOM

SEMI CU of Bob. He stares for a moment, scarcely able to believe his eyes, then as he reads in Ruth's manner that she does not hate him, he starts forward impetuously toward her, then stops as if afraid that he will not be welcome.

Scene 517

INT. HALL

MED SHOT of Ruth. Ruth also hesitates a minute as she sees Bob waver, but something in Bob's face tells her that his hesitancy is not due to any coldness toward her. She exits timidly to meet him.

Scene 518

INT. LIVING ROOM

MED SHOT. Ruth comes timidly toward Bob who, as he sees the look of wistful tenderness on her face, steps up impulsively to her, feeling that perhaps she will forgive him when he asks forgiveness.

5

Scene 519

INT . LIVING ROOM

SEMI CU of Ruth and Bob. They look at each other, each trying to guess the other's feeling, each wondering if the other's attitude will be friendly or cold. Bob, somewhat timidly, starts to take Ruth's hand, not at all confident -- in fact half afraid that she is going to draw her hands away, but she does not do so, and as Bob takes her hand he feels his courage return and also his love for her assert itself powerfully; he says to ber with eager earnestness:

Spoken title 222

"I've been an awful fool -- a coward.
I didn't mean to hurt you -- I wouldn't hurt you for the world --- "

Scene 520

INT. LIVING ROOM

cu of Bob. He speaks the title with great earnestness and looks at Ruth tenderly, not yet sure of her feelings toward him, hoping that she will forgive him.

Scene 521

INT. LIVING ROOM

CU of Ruth. She looks up at Bob with tender forgive-ness.

INT. LIVING ROOM

SaMI CU of Ruth and Bob. Bob, encouraged by the look in Ruth's eyes, draws her a little closer to him and says:

Spoken title 223

"Oh, Ruth -- won't you stay? I can't go on without you!"

Back: He finishes the title, takes her tenderly in his arms, which she permits him to do. She is a little dazed, but very happy. He takes her in his arms tenderly!

Scene 523

INT. LIVING ROOM.

MED SHOT. (Ruth and Bob in foreground - dining room door in background) Bob is just kidding Ruth tenderly when the dining room door is opened and Mrs. Audrey appears in the opening looking for Bob, while behind her in the dining room, all the kiddies are seated at the table and the grown ups are standing waiting for Mrs. Audrey to find Bob and bring him in. Bob and Ruth are too absorbed in each other to notice the door opening. Mrs. Audrey is very happy at what she sses:

Scene 524

INT. LIVING ROOM

SEMI CU of Mrs. Audrey in doorway. Her face is alight with motherly happiness at the sight of Bob and Ruth. She turns quietly and in pantomime calls the attention of all those at the table to Bob and Ruth.

Scene 525

INT. DINING ROOM

FULL VIEW. Everybody looks off and all look surprised.

Scene 526

INT. LIVING ROOM

FULL VIEW FLASH of Bob and Ruth as seen from the dining room. Bob still has Ruth in his arms and they are a very happy pair of lovers.

7

INT. DINING ROOM

EVERYBODY smiles and then at a signal from Crocket, they all start to applaud.

Scene 528

INT. LIVING ROOM

SHMI CU of Bob and Ruth. They turn with a start at the sound of the clapping hands, greatly embarrassed. They see.

Scene 529

INT. DINING ROOM

The grown-ups are all smiling and applauding. Mrs. Audrey in the doorway smiles happily.

Scene 530

INT. LIVING ROOM

SEMI CU of Ruth and Bob. Their embarrassment is replaced by a look of somewhat sheepish happiness, and they both smile appreciatively toward the folks in the dining room. Mrs. Audrey comes up to them and kisses them both, then she puts an arm about each of them and the three start to exit to go to the dining room.

Scene 531

INT. DINING ROOM

FULL VIEW. Everybody is smiling and applauding, even the children noisily imitating their elders, though they don't quite know what it is all about. Mrs. Audrey makes a triumphal entrance with Bob and Ruth amid the general applause. Bob and Ruth are both radiant with happiness.

FADE OUT .

THE END.

FEB -9 1924

### Washington, D. C.

Register of Copyrights Washington, D. C.

February 9, 1924

Dear Sir:

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of Warner Brothers

Daddies (7 reels)

### Respectfully,

## FULTON BRYLAWSKI

The Warner Brothers hereby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the Copyright Office as follows:

Title

Date of Deposit

Registration

Daddi es

2/9/1924

L OCIL 19900

The return of the above copies was requested by the said Company, by its agent and attorney on the 9 day of February and the said Fulton Brylawski for himself, and as the duly authorized agent and attorney of the said Company, hereby acknowledges the delivery to him of said copies, and the receipt thereof.

Decem -

3

1

# This document is from the Library of Congress "Motion Picture Copyright Descriptions Collection, 1912-1977"

#### Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

# Class L Finding Aid:

https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004

Class M Finding Aid:

https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002



National Audio-Visual Conservation Center
The Library of Congress